

LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES

N^o 42.

Par M.



*Représentée devant sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.*

Et à Paris le 14 Aoust, 1775.

*Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.*

Prix 24^{rs}

12^{rs}

Avec les Parties séparées

À Paris

*Chez M. Bailleux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de la Lingerie.*

A. P. D. R.

OUVERTURE

Handwritten musical score for Violino Primo, Op. 2, Overture. The score is written on 15 staves in G major (one sharp) and 2/4 time. It begins with a C-clef and a common time signature. The tempo is marked *Andante*. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are marked with *P* (piano) and *F* (forte). There are also markings for *Allegro* and *All.* (Allegretto). The score ends with a double bar line and a repeat sign.

Violino I.

Andante

All.^o

en diminuant

Segue

Segue

and.^{te}

All.^o

Andante
poco adagio

No. 1.

poco dolce

Measures 1-10 of the Violino I part. The tempo is Andante poco adagio, marked poco dolce. The music features a mix of eighth and sixteenth notes with various dynamics including piano (P), forte (F), and cantabile (canto).

Minur.

Measures 11-20 of the Violino I part. The tempo changes to Minur. The music continues with eighth and sixteenth notes, including trills and triplets. Dynamics include piano (P), forte (F), and fortissimo (FP).

Presto

Measures 21-30 of the Violino I part. The tempo changes to Presto. The music features rapid sixteenth-note passages and triplets. Dynamics include piano (P), forte (F), and fortissimo (FP).

Andante poco All.^o

Measures 31-40 of the Violino I part. The tempo changes to Andante poco All.^o. The music returns to a slower pace with eighth and sixteenth notes. Dynamics include piano (P), forte (F), and fortissimo (FP).

Violino 1^o

5

N.º 2.
en chanté

Canto All.^o

cres

Fanfare

fortissimo

n.º 3

le contraire

All.º *F* *canto* *P* *Fin.* *R* *P* *R* *R* *P* *D. Cal Segno*

n.º 4

y pretendre

F *P* *FP* *FP* *FP* *canto* *F* *P* *R* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

Violino 1^o

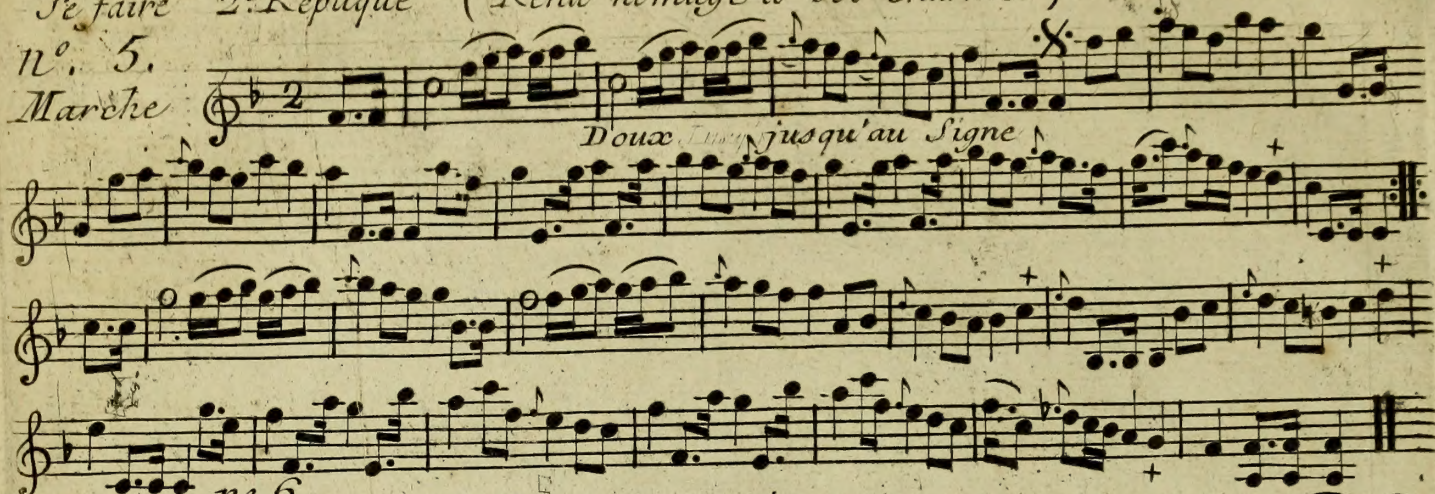
7
rit.

This page contains a musical score for Violino 1, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins with a forte (F) dynamic and includes markings for piano (P), crescendo (cres), and decrescendo (dec). The piece concludes with a double bar line and the word "fin." written above the final staff. The manuscript shows signs of age, including some staining and wear at the edges.

Cette Marche se joue la 1^{re} Reprise Sans chant En suite le chant de suite
 Et la reprise seule com̃e le commencement Per Replique Dieu pourroit il
 se faire 2^e Replique (Rend hom̃age a vos charmes)

n^o. 5.

Marche

n^o 6.entirer vanité
choeur

II. ACTE

n^o 7.*Allegro*

P *canto*

R *P* *R* *P*

P cres *FPFP FPFP FPFP F* *P cr:*

FPFP FPFP FPFP F *Bassons*

F *bassons* *F* *cres*

F *P* *F P* *F P* *F* *P cr:* *F*

P *F P* *F P* *F*

fin. *canto P Violon.* *F* *P*

F *P* *F* *P* *F*

P *F* *F* *P* *F* *pianis:*

pianis: *I*

N.º 8.
en ces lieu

Violino I. score, N.º 8, en ces lieu. The score is written for Violino I and includes dynamic markings (F, P, FP) and articulation (accents, slurs). The tempo is marked *All.º*. The score consists of 14 staves of music.

The score is written for Violino I and includes dynamic markings (F, P, FP) and articulation (accents, slurs). The tempo is marked *All.º*. The score consists of 14 staves of music.

Violino I^o

This musical score for Violino I consists of 12 staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings. The score is characterized by frequent triplets and slurs. Key markings include 'F' (forte), 'P' (piano), 'trw F' (trill forte), 'fin.' (fine), 'canto', 'En diminuant' (diminishing), and 'P. c.' (poco cres.). The piece concludes with a double bar line and a repeat sign. The manuscript shows signs of age, including some ink bleed-through and staining.

III. ACTE

And.^{te} poco Adag.

Violino I.º

III. ACTE

And.^{te} poco Adag.

canto

fin.

Dynamics: *F*, *P*, *R*, *cresc.*, *decresc.*

Articulation: accents, slurs, ties, trills, ornaments.

Performance instructions: *canto*, *fin.*

12.^o I I.) le ma-
-bre est sensible

Adag. ^F Poco ^P amoroso

8²_W

N.º 11. le maj
arbre étoileable

Adag. *Fp* *Poco amoroso* *P* *8ª*

2

cres

All.º *P*

cres

PP

Violino I^o

15

Handwritten musical score for Violino I, page 15. The score consists of 15 staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics including P (piano), F (forte), PP (pianissimo), and crescendos (cres). There are also markings for 'R' (ritardando) and 'trist' (tristezza). The notation includes many sixteenth and thirty-second notes, often beamed together, and some slurs. A large 'X' is drawn over a section of the 7th staff. The page ends with a double bar line and repeat dots.

N.^o 12
ah l'ai-ve moi

And.^o amoroso

canto

fin.

Largo amoroso

P cres

PP

F

ad. amoroso

n°13) Trio
que se me sens
l'âme

Andante Pincé

Violino I^o

coll' arco

17

Lamantabile

Pincé

Canto

This page contains a handwritten musical score for Violino I, numbered 17. The score is written on ten staves. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and accidentals. Dynamics are indicated by letters: 'P' for piano, 'F' for forte, and 'cres' for crescendo. Performance instructions include 'Pincé' (pizzicato), 'coll' arco' (with bow), 'arco' (arco), 'Canto' (cantabile), 'Majeur' (major), and 'Mineur' (minor). There are also markings for 'R' (ritardando) and 'tres' (triple). The score is written in a cursive, handwritten style.

18 *Allegro* Violino I.
IV ACTE
n. 14. Orage

The musical score for Violino I, Act IV, No. 14, Orage, is written in G minor (three flats) and 4/4 time. The tempo is marked *Allegro*. The score consists of 14 staves of music. The first staff begins with a *Crescendo* marking. The second staff has a *battu* marking. The third staff has a *Crescendo* marking. The fourth staff has a *Diminuendo* marking. The fifth staff has a *Diminuendo* marking. The sixth staff has a *Segue* marking. The seventh staff has a *Segue* marking. The eighth staff has a *Segue* marking. The ninth staff has a *Segue* marking. The tenth staff has a *Segue* marking. The eleventh staff has a *Segue* marking. The twelfth staff has a *Segue* marking. The thirteenth staff has a *Segue* marking. The fourteenth staff has a *Segue* marking. The score includes various dynamics such as *p* (piano), *f* (forte), and *ppp* (pianissimo). It also includes articulations such as *battu* and *staccato*. The score is written in a single system with 14 staves.

Violino I.

19

Handwritten musical score for Violino I, page 19. The score consists of 14 staves of music in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece concludes with a double bar line on the final staff.

Dynamic markings and other annotations include:

- log* (likely *loggiero*)
- tresf* (likely *tristezza*)
- F* (Forte)
- P* (Piano)
- PP* (Pianissimo)
- PP majeur*
- R* (Ritardando)

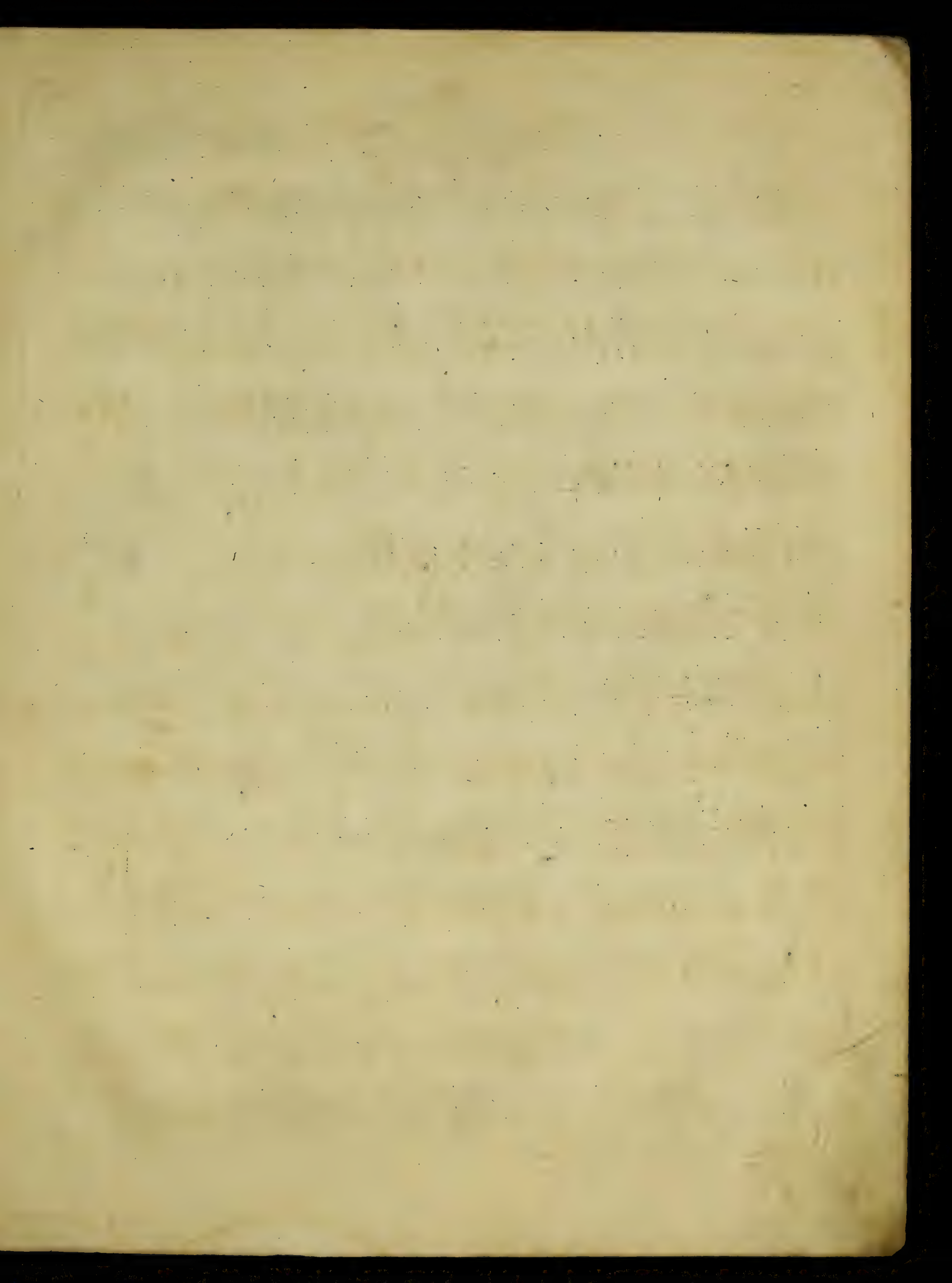
N^o 15
comme un
charbonnier

Allegro

Violino I.

8

This musical score is for the first violin part of a piece titled "N° 15 comme un charbonnier". The tempo is marked "Allegro". The score is written on 14 staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics "F" (forte) and "P" (piano) are used frequently throughout the piece. A "Canto" marking appears at the top right. A "bref" marking is found on the fourth staff. A "fin." marking is present on the seventh staff. The score concludes with a double bar line and a final key signature change to one flat (B-flat). There are some handwritten annotations and corrections visible in the lower right portion of the page.



11.º 16) Onferat
Cennatio anco

Al.

poco Presto

[illegible]

Violins 12

23

[illegible]

N^o 17

partenir choir

N^o 18. DUO

Et. Chœur.

Grave amoreso

canto

pour estre mieua

le ton

piano

Violino I.

25

Minur

F

F

PP

Majeur

P

F

F

F

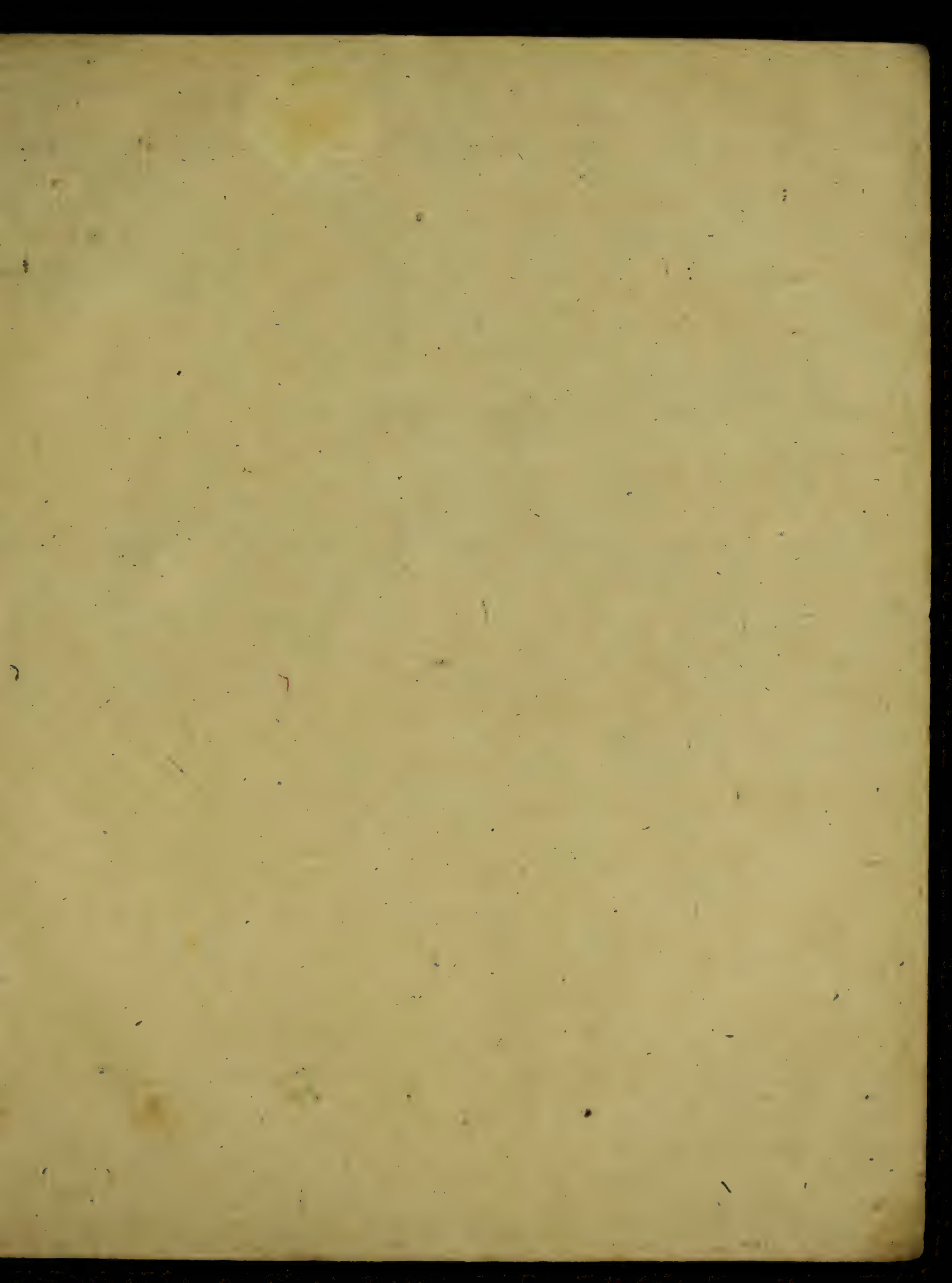
P

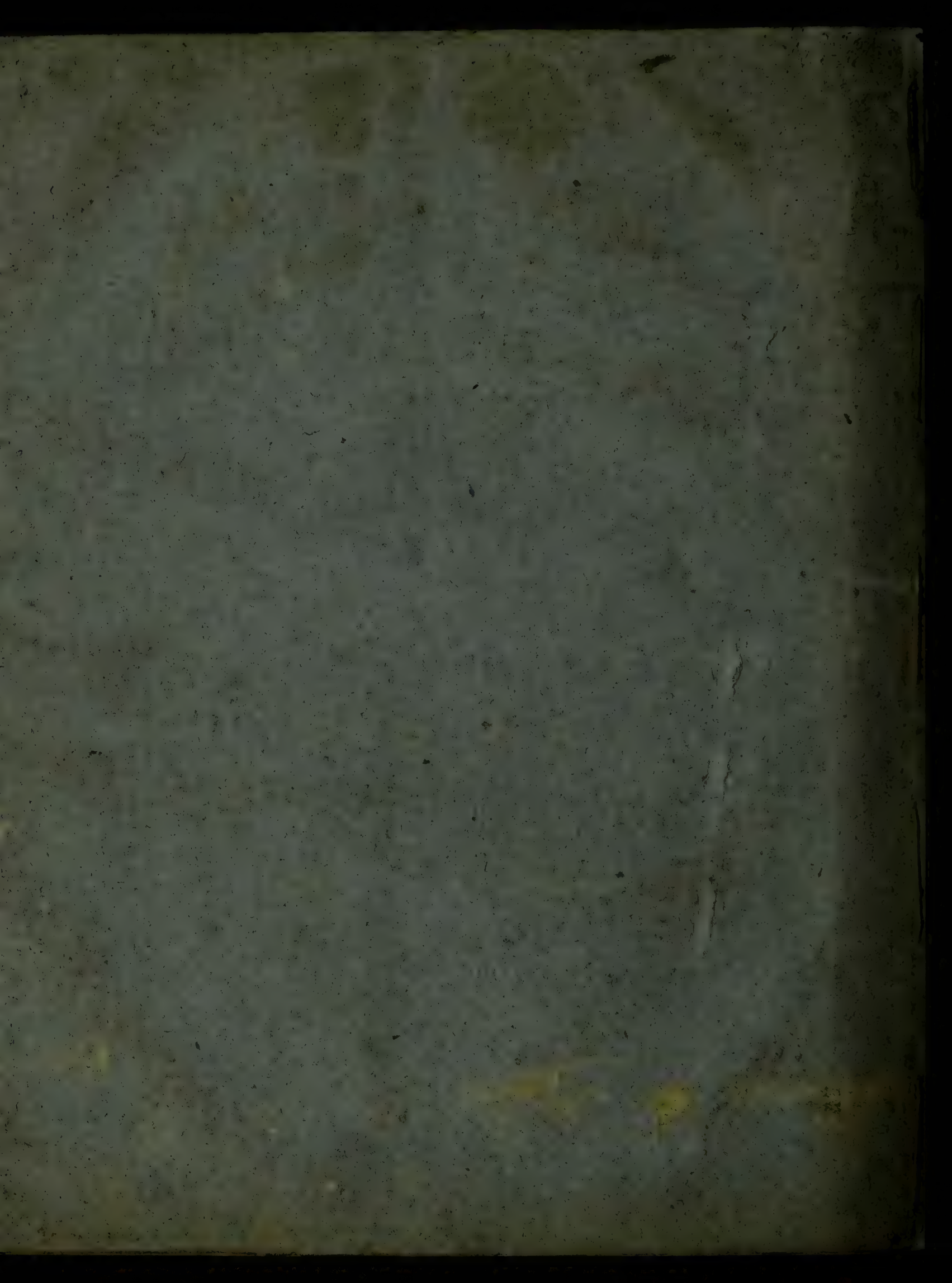
F

F

F

fin





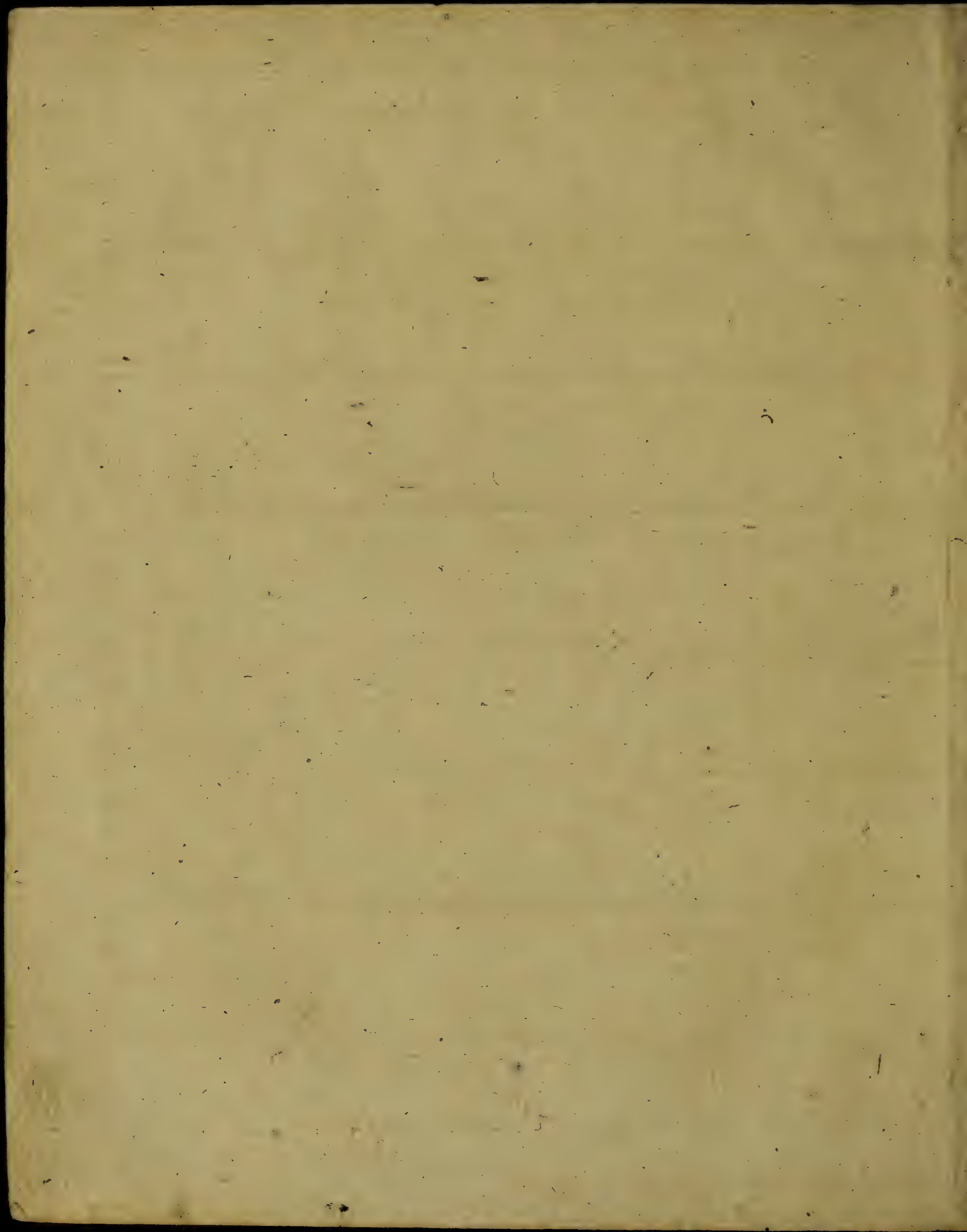
1^{er} Violon

La Belle Arsène

Violino Secondo

13 Parties N^o. 42.





Violino Secondo

anc 950

LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES

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le 6 Novembre, 1773.*

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PRIZ 24⁵.

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A Paris

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à la Règle d'Or, rue S. Honoré près celle de laingerie.*

A. P. D. R.

Andante

OUVERTURE

This musical score is for the Violino Secondo part of an Overture, marked Andante. It consists of 15 staves of music. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score begins with a piano (P) dynamic. The first staff features a melodic line with a forte (F) dynamic. The second staff continues the melody with a piano (P) dynamic. The third staff introduces a trill (tr) and a forte (F) dynamic. The fourth staff has a piano (P) dynamic. The fifth staff features a piano (P) dynamic. The sixth staff has a piano (P) dynamic. The seventh staff has a piano (P) dynamic. The eighth staff has a piano (P) dynamic. The ninth staff has a piano (P) dynamic. The tenth staff has a piano (P) dynamic. The eleventh staff has a piano (P) dynamic. The twelfth staff has a piano (P) dynamic. The thirteenth staff has a piano (P) dynamic. The fourteenth staff has a piano (P) dynamic. The fifteenth staff has a piano (P) dynamic. The score includes various musical notations such as notes, rests, trills, and dynamics (P, F, FP, All^o, And^e). There are also markings for 3/8 and 3/4 time signatures.

Violino Secondo
All.^o

3

All.^o

And.^o

All.^o

Violino Secondo

And.^e poco Adagio.N^o 1.

poco Dolce
p
Canto
f
rinf. p
1
f
FP
FP
FP
FP
FP
FPFPFPFP
And.^e
poco All.^o
I
R.F.P
I
FP
FP
All.^o
N.º 2. enchanté
f

Violino Secondo.

5

Canto

Musical score for Violino Secondo, Canto section. The score consists of 10 staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous line. Dynamics include *P* (piano), *F* (forte), and *Cres.* (crescendo). There are also markings for *I* (first finger) and *+* (plus sign). The notation includes various note values, rests, and slurs.

N.º 3.

est le Contraire

la Monnaie

All.

Fin.

Musical score for Violino Secondo, N.º 3 section. The score consists of 6 staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous line. Dynamics include *P* (piano), *F* (forte), and *FF* (fortissimo). There are also markings for *+* (plus sign) and *3* (triple). The notation includes various note values, rests, and slurs. The section ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

All?

Violino Secondo

N. 4.
y. pretendre

The musical score is written for Violino Secondo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All?' and the mood is 'y. pretendre'. The score consists of 15 staves. The first staff has a dynamic of *fp*. The second staff has a dynamic of *f*. The third staff has a dynamic of *fp*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *p*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *p*. The tenth staff has a dynamic of *f*. The eleventh staff has a dynamic of *p*. The twelfth staff has a dynamic of *f*. The thirteenth staff has a dynamic of *p*. The fourteenth staff has a dynamic of *f*. The fifteenth staff has a dynamic of *p*. The score includes various musical notations such as slurs, trills, and repeat signs. The piece concludes with a repeat sign and a final cadence.

Violino Secondo

Cette Marche se joue la 1^{re} Reprise sans chant ensuite le chant de suite
et la Reprise seul comme le commencement sans chant.

N.º 5.

1^{re} Replique : Dieux pourroit-il se faire.
2^{em} Replique : homage a vos charmes.

MARCHE.

1^{re} D. jusqu'à la marque.
la 2^{em} fois F.

N.º 6.

CHŒUR All.^o

entirer vanité

Canto

9

This page of musical notation is a single system from a manuscript, likely for a piano. It consists of 15 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *rinf.* (rinfornito) are used throughout. There are also articulation marks like accents and slurs. The piece begins with a treble clef and a key signature of one sharp (F#). It ends with a double bar line and the marking *D.C.* (Da Capo). The notation is written in a style typical of 19th-century musical manuscripts.

241

11

Handwritten musical score for a piano piece, consisting of 14 staves. The notation is in a single system, with a red diagonal line crossing through the middle staves. The music is written in a single system, with a red diagonal line crossing through the middle staves. The page is numbered 1 in the top right corner.

Dynamic markings and performance instructions visible on the page include:

- p* (piano)
- f* (forte)
- fp* (fortissimo)
- pp* (pianissimo)
- cres.* (crescendo)
- rit.* (ritardando)
- tr.* (trill)
- très f.* (très forte)
- All.* (Allegro)

The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex and expressive piece of music.

And.^{no} amoroso

N. 12.

de l'air et mor

[illegible]

TRIO.

Violino Secondo

13

And. ^cpoco l'amentabile

N. 13

me sens emue

l'archet
pince
F
l'archet
pince
l'archet
pince
l'archet
roy.
R.P
l'archet
pince
R.F
P.
Cres.
Majeur
pince
l'archet
Cres.
F
P
P
Cres.
pince
F
P
P
Cres.
F
P
Cres.
l'archet
F
P
Cres.
R.
très F
R.
R.

N.^c 14.

ACTE. IV

Orage.

Al^o

Cres.

PP

P

p.

Cres

F

五

Er:

~~Canto~~
 FF

F

7

F

F

P

D. C. C.

D. C. C.

Page.

Page.

F

1^{er} Violon solo le 2^{ème} Conte 2. mesure // 2^e Violon.

F

F

très F

p

五

p

F

F

—D

Handwritten musical score for Violino Secondo, page 15. The score consists of 15 staves of music in G major, 2/4 time. The notation includes various dynamics (pp, p, f, F, trsf, rinf, P, FP, tr) and articulations (accents, slurs). A large red 'X' is drawn over the middle section of the score.

Key markings and dynamics include:

- pp (pianissimo)
- p (piano)
- f (forte)
- F (forzando)
- trsf (tristemente)
- rinf. (rinfacciato)
- P (piano)
- FP (forzando piano)
- tr (trillo)
- Majeur (Major)

N.º 15.
un Charbonier

All.^o

Canto

Fin

F. rief.

D.C. 3

N.º 16.
DUO
on s'en va connaitre

All' poco Presto

p Canto

poco F.

poco I.

Handwritten musical score for Violino Secondo, page 17. The score consists of 14 staves of music in treble clef. It features various musical notations including notes, rests, and dynamic markings such as 'F' (forte), 'P' (piano), 'FP' (fortissimo piano), 'PP' (pianissimo), 'poco', 'Cres', 'Coepe', and 'tr'. There are also articulation marks like '+' and 'tr'. The manuscript shows signs of age, including ink bleed-through from the reverse side and some red ink markings.

Andante

N. 17. *Andante*
CHŒUR.
pas tems encore

P *Canto S.* *F*

Fin *P* *F*

D. C.

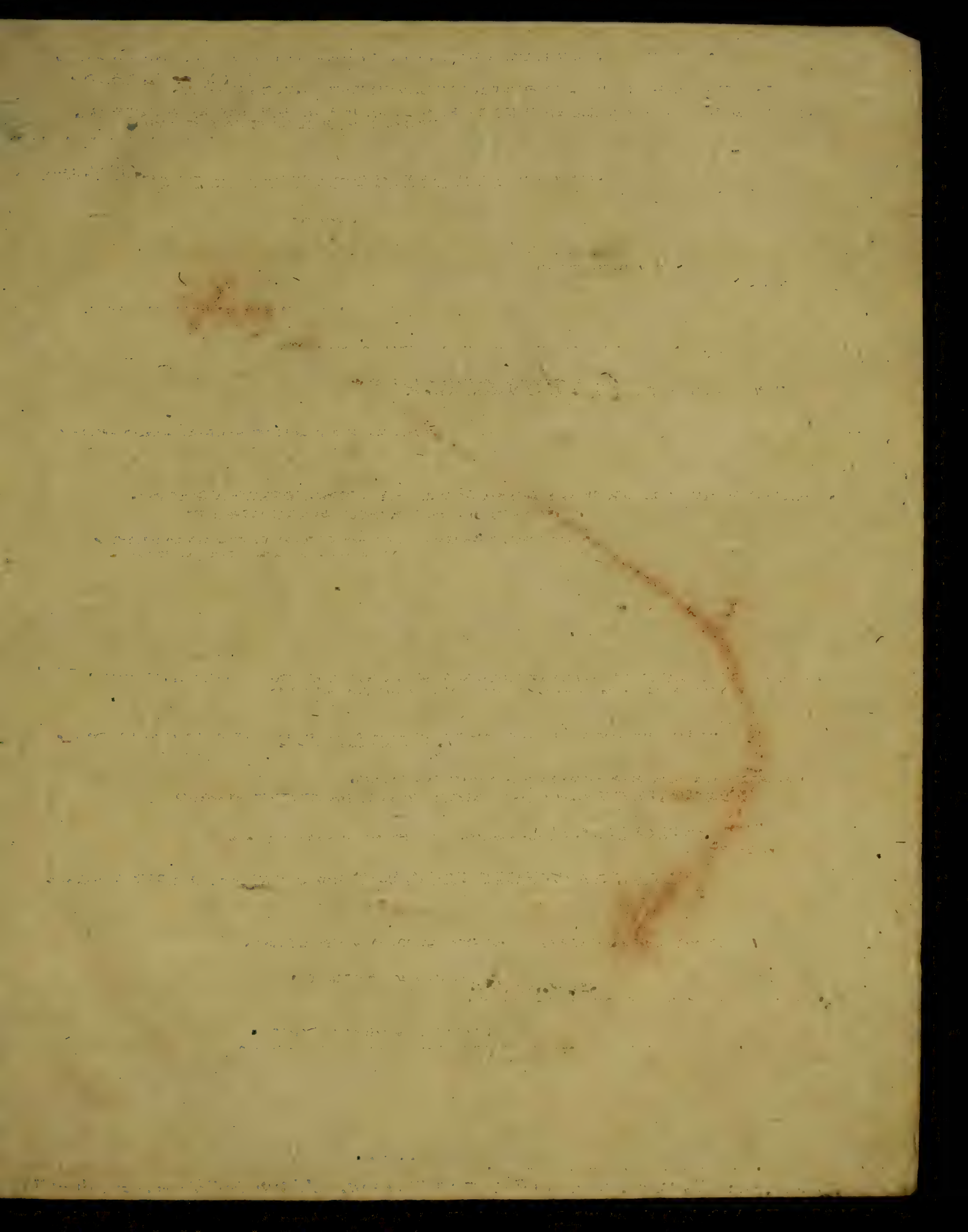
DUO et CHŒUR

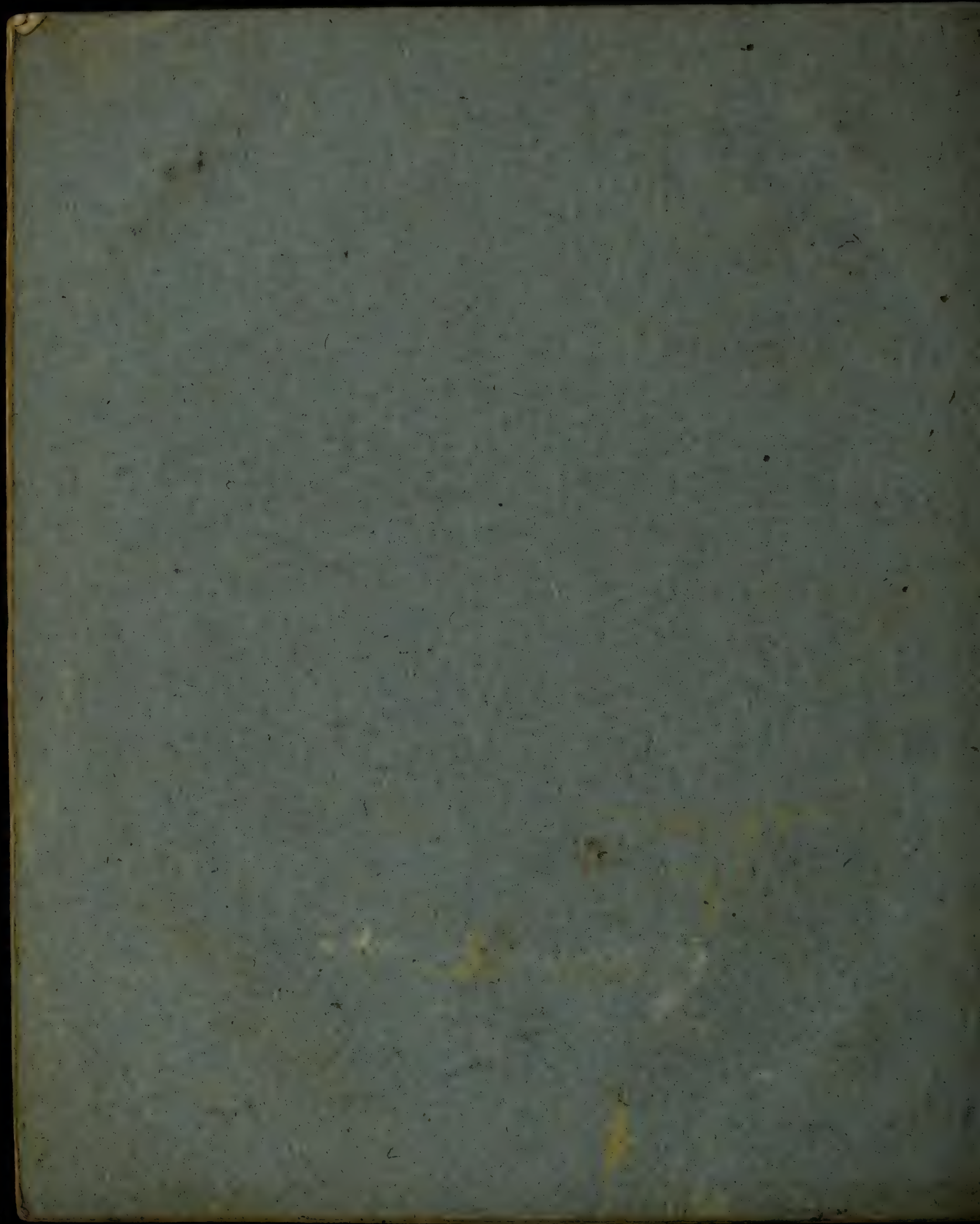
pour être mieux

100
Le ton x

Grave amoroso

V. 18.
DUO et CHŒUR
pour être mieux
Grave *amorcso*
And.^e
Majeur





combat 2.

La Belle Arsène
Alto

13 Parties N^o 42.



[Faint, illegible handwritten text]

[Faint, illegible handwritten text]

Alto. de LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES

N^o 42.

Par M.



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A. P. D. R.

OUVERTURE

Andante.

Alto Viola

[illegible]

Alto Viola

And.^{te} poco Adagio

1.

poco dolce.

P

F

P

F

Canto

Miner.

rinf. P

Presto

rinf.

F

FP

FP

FP

FP

F

F

FF

And.^{te} poco All.^o

rinf.

Allegro

N.^o 2.

J'en suis enchanté

Canto

P

F

F

Fanfare.

FF

N^o 5.

MARCHE

1^{re} Replique Dieu pourroit il se faire
2^{me} Replique Rends hommage à vos charmes



N^o 6.
En tirer vanité

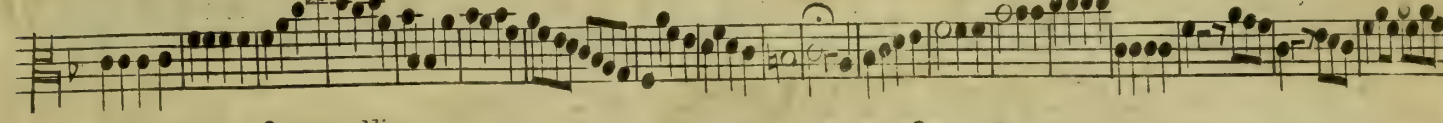
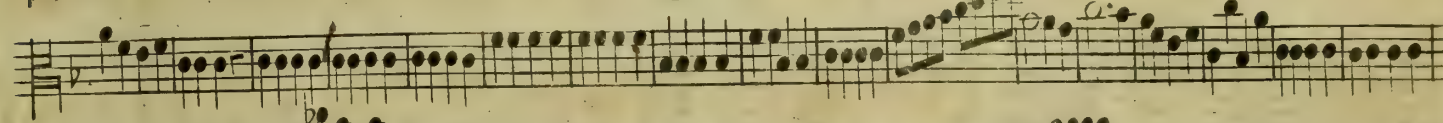
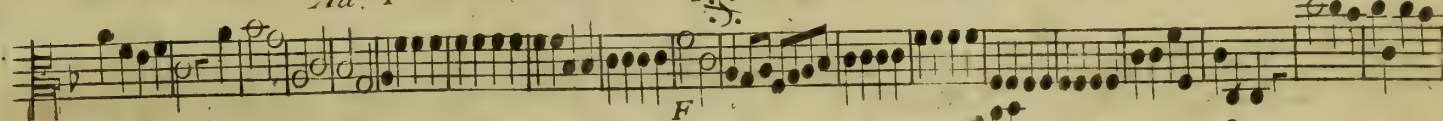
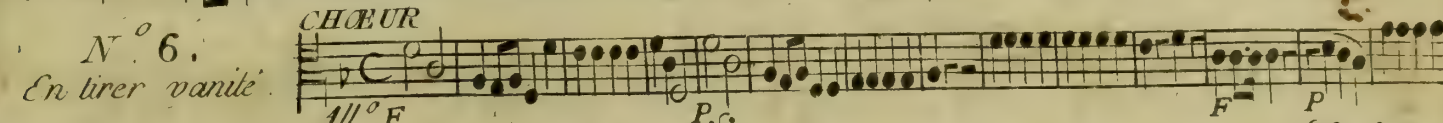
CHŒUR

All^o F

P

F

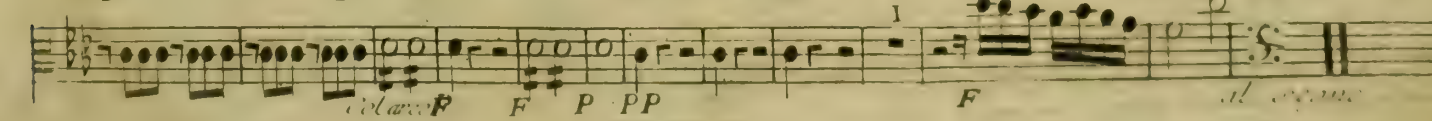
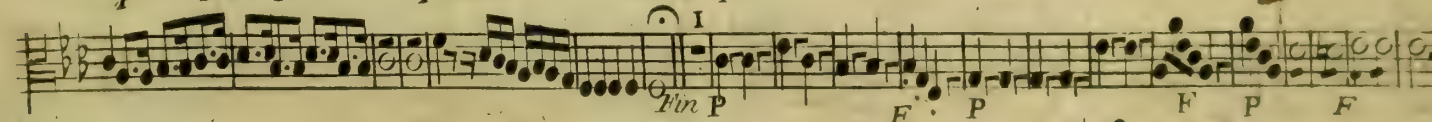
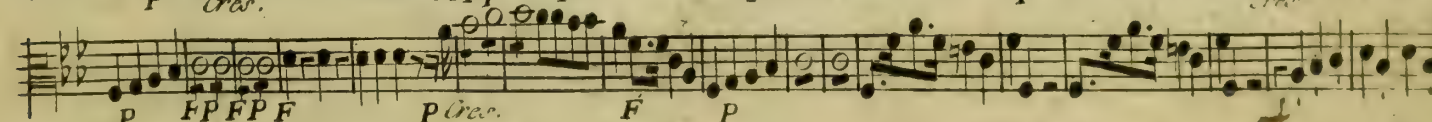
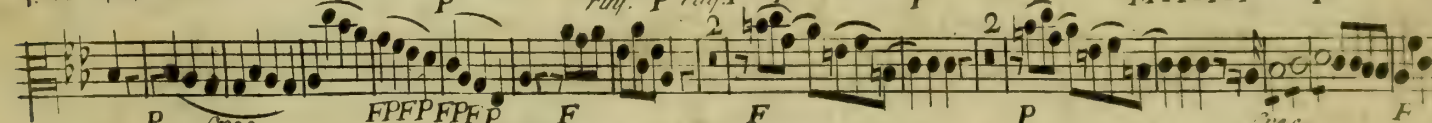
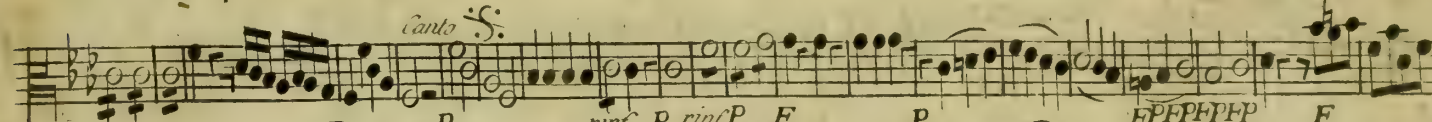
P



N^o 7.
II^e ACTE

All^o

Fin du 1^{er} Acte.



A. 8.
En car l'heur

All?

Alto Viola

F *FPFP FPFP P* *F*

Santo
P

F *FPFP FPFP* *FPFP FP* *F*

I *F* *F-* *P*

P *F* *P* *F* *P*

F *P* *F* *le chant* *Flute*

FP *trcs R.*

Fin I *P* *runf. P* *runf.* *F*

FP *FP* *FP* *FP* *F* *P*

F *P*

F

Alto Viola

7

N.º 9.
III.º ACTE.

And.º poco Adagio

en dissonant.

Dynamic markings: *F*, *P*, *Cres*, *Fin*, *rin.º*, *Cres*, *F*, *P*, *Pal. Segno*.

N.º 10.
CHŒUR DE NYMPHES
Non, je veux un concert.

Andantino

Dynamic markings: *F*, *P*, *Cres*, *F*, *P*, *Pal. Segno*, *Canto*, *P*, *F*, *P*, *F*.

Alto Viola

Adagio poco Amoroso

N.º II.
est sensible

Alto Viola

Adagio poco Amoroso

N.º II.
est sensible

Staff 1: *F P F P F F F P*

Staff 2: *Cres. F rinf. rinf. F P F P*

Staff 3: *F F F P Cres F P F F F P Cres*

Staff 4: *P F P F P*

Staff 5: *Cres P F F P*

Staff 6: *Pizzicato*

Staff 7: *Col arco P F F P F P F*

Staff 8: *Pic. arco.*

Staff 9: *Pic.*

Staff 10: *F F F rinf. F*

Staff 11: *F P arco. P*

Staff 12: *2 Cres F P F P F P F P Pic.*

Staff 13: *Col arco F Cres F*

Staff 14: *P F*

N. 12.
Ah laissez moi

Alto Viola
And^{no} amoroso

Canto
P
Fin
P
Piz:
w
w
w
w
D.C.

TRIO
N. 13.
Quejeme sans emul

And^{no} poco lamentabile

P
P
P
P
P
P
P
P
P
P

ACTE III

ORAGE

me

Cres *F* *P*

Cres *p* *Cres* *Canto* *endormi* *P* *F*

F *Fin* *P* *F* *P* *Cres*

F *P* *Cres* *F* *P* *Cres*

FF *FF* *Cres* *F* *F* *F* *F* *P* *F*

F *P* *F* *P*

F *F* *FP*

PP *très F* *F* *trif.* *trif.*

trif. *F* *P* *F* *F*

P *F* *P*

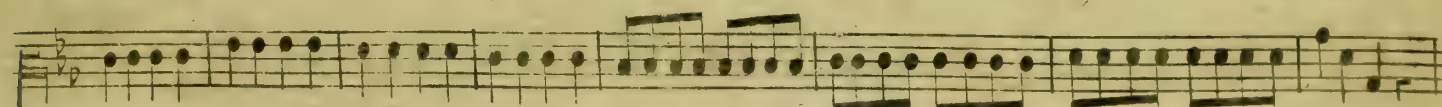
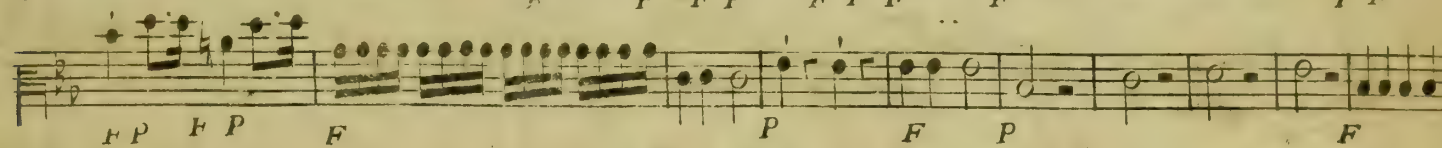
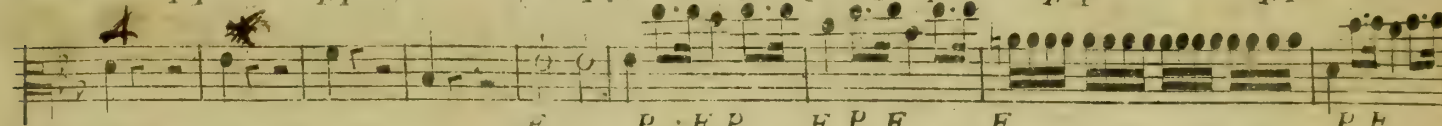
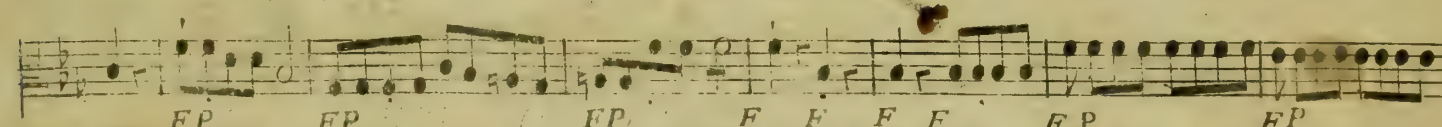
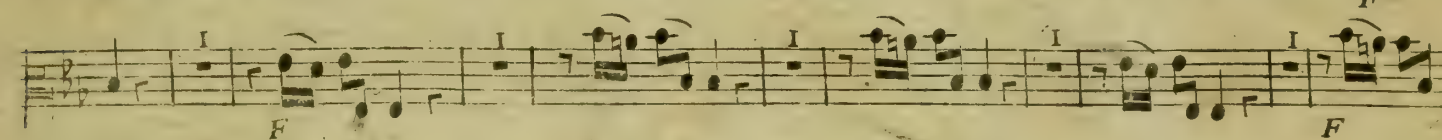
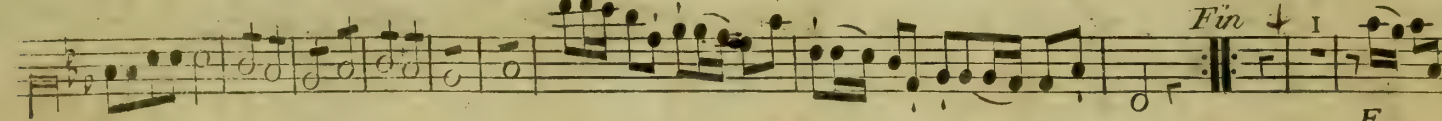
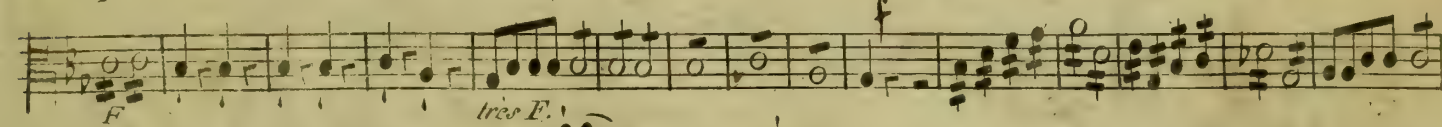
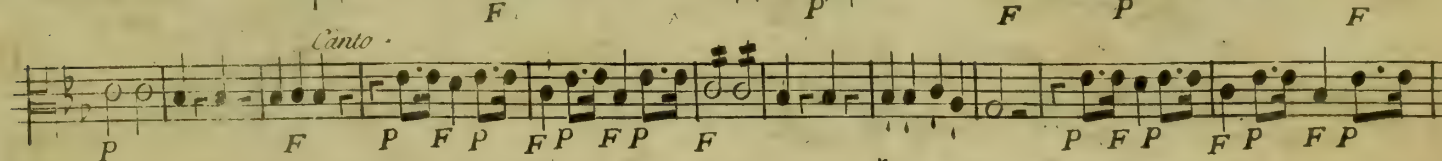
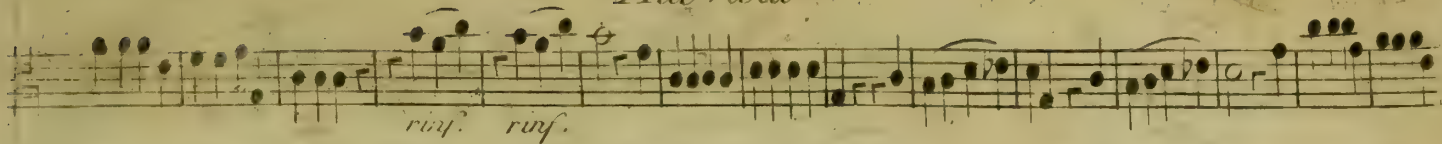
F

P

Majeur *FP*

Alto Viola

11



All' poco Presto *Alto Viola*

V.° 16.

on fera connaitre

This musical score is for the Alto Viola part, V.° 16. It consists of 12 staves of music. The tempo is marked *All' poco Presto*. The score includes various musical notations such as notes, rests, and ornaments. Dynamics are indicated by letters: *poco f.*, *FP*, *F*, *P*, *très F*, *très f.*, and *Crar*. Performance instructions include *3* (triplets), *2* (second ending), and *1* (first ending). The score also features a red ink correction on the third staff and a red ink mark on the eleventh staff. The text *on fera connaitre* is written below the first staff, and *Carlo 2* is written above the first staff.

11011

Alto Viola

17.
Il n'est pas encore

And.^e

Fin

Grave Amoreoso

P.D.C. al Segno

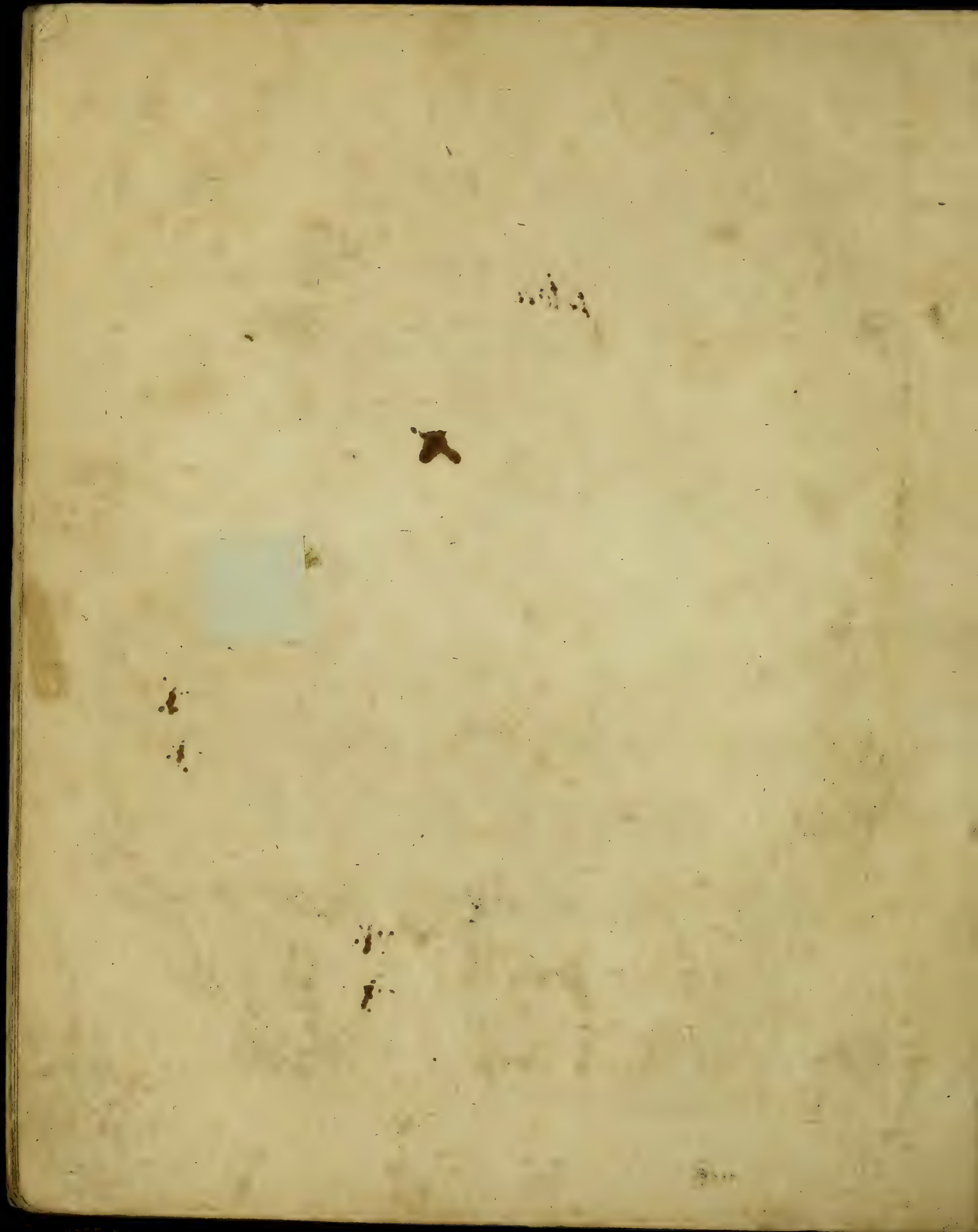
DUO et CHOEUR
N.º 13.
pour être mieux

Leton

3

rinf. rinf. rinf. rinf. rinf. rinf. rinf.

Fine



Archives de la Ville de Bruxelles
Archief van de Stad Brussel

per Dupire

La Belle Arsine
Bapo

13 Parties N^o 42.



Archives de la Ville de Bruxelles

Archief van de Stad Brussel

Baptiste de LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES



Par M.

Représentée devant Sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.

Et à Paris le 14 Aoust, 1775.

Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.

PRIZ 24^{us}.

Avec les Parties séparées

À Paris

Chez M. Baillieux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de laingerie.

A. P. D. R.

Trans. H. H. H.

And.

Prince

Allo

And.

All^o

And.^e

Allo

Mineur

And.

Basso

N^o 1.

And.^e poco Adagio

First musical system for Bassoon (Basso). It consists of five staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *And.^e poco Adagio*. The first staff has dynamics *poco dolce* and *Mineur*. The second staff has dynamics *FP*, *F*, *P*, *FP*, *FP*, *FP*, *FP*, *FP*, *FP*. The third staff has dynamics *FP*, *FP*, *Adagio*, *R.*. The fourth staff has dynamics *And.^e poco All^o*, *R.*, *P*, *FP*, *FP*, *P*. The fifth staff has dynamics *FP*, *FP*, *P*.

N^o 2.

j'en suis enchanté

All^o

Second musical system for Bassoon (Basso). It consists of eight staves. The first staff has dynamics *F*, *P*, *F*, *P*. The second staff has dynamics *P*. The third staff has dynamics *F*, *F*, *P*, *F*, *P*. The fourth staff has dynamics *Cres*, *F*, *F*, *P*, *F*, *F*. The fifth staff has dynamics *F*, *F*, *F*, *F*, *F*, *F*. The sixth staff has dynamics *F*, *F*, *F*, *F*, *F*, *F*. The seventh staff has dynamics *Fanfare*, *P*, *F*. The eighth staff has dynamics *F*, *P*, *F*.

N.^o 3.
Inse est le contraire

All.^o

Basso

N.^o 4.
ose til y pretendre

All.^o

Cette Marche se joue la 1^{re} Reprise sans chant ensuite le chant
de suite la Reprise seul comme le commencement sans chant

N.^o 5
CHŒUR
MARCHE

1^{re} Replique // dieu pourroit il se faire
2^{me} Replique // rend hommage a vos charmes

N.º 6.

CHŒUR
En tirer vanitéAll.^o

First system of music for N.º 6, CHŒUR, En tirer vanité. The score consists of five staves of music in bass clef, 2/4 time. It includes various dynamics such as F (forte), P (piano), and PP (pianissimo), and articulation marks like accents and slurs. The piece ends with a 'fin' marking.

N.º 7.
ACTE IIAll.^o

me

Second system of music for N.º 7, ACTE II. The score consists of seven staves of music in bass clef, 2/4 time. It includes various dynamics such as P (piano), F (forte), PP (pianissimo), and Cres (crescendo), and articulation marks like accents and slurs. The piece ends with a 'fin' marking.

8.
En ce lieu

Basso

All.^o

This musical score is for a Bassoon (Basso) part, likely from an 18th-century French opera. It is written in G major (one sharp) and 3/4 time. The tempo is marked 'All.o' (Allegretto). The piece is titled 'En ce lieu'.

The score consists of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as follows:

- Staff 1: *F*, *FP FP FP FP P*
- Staff 2: *F*, *P*, *F*, *FP FP FP FP*, *FP FP*
- Staff 3: *FP*, *F*, *F*, *I*, *F*
- Staff 4: *F*, *P*, *1*
- Staff 5: *F*, *F*, *P*, *F*, *P*
- Staff 6: *F*, *P*, *F*, *3*, *la Voix*, *la Flute*
- Staff 7: *F*, *très F*, *Fin.*, *P*, *trinf*, *P*
- Staff 8: *trinf*, *F*, *F*, *F*, *F*, *F*
- Staff 9: *FP*, *FP*, *F*, *P*, *I*, *F*
- Staff 10: *FP FP FP FP FP*, *P*
- Staff 11: *FP FP FP FP*

The score includes various musical ornaments and techniques, such as slurs, ties, and trills. The piece concludes with a final cadence on the last staff.

FPFP FP FP F

endurcit

N^o 9.

And.^e poco Adagio

ACTE III.^{me}

Musical score for Bassoon (Basso) in Act III, No. 9. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The third staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The fourth staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The fifth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The sixth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The seventh staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The eighth staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The ninth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The tenth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The score includes various dynamic markings such as *F*, *P*, *rinf*, *Cres.*, and *al Segno*. The tempo markings are *And.^e poco* and *Adagio*.

CHŒUR DE NYMPHES

Andan.^o

N^o 10.
je veux un concert

Musical score for Chœur de Nymphes in Act III, No. 10. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The third staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The fourth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The fifth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The sixth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The seventh staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The eighth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The ninth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The tenth staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single melodic line. The score includes various dynamic markings such as *F*, *P*, *rinf*, *Cres.*, and *al Segno*. The tempo marking is *Andan.^o*.

Adagio poco Amoreoso

N.° II.
est Sensible.

F F P rinf. FP F P F P
 P Cres. F rinf. F
 F F P F F F F F P Cres.
 F F F F Cres. Basse Contre B.
 F P F P
 Cres. F P F P
 F F P F P F PPince'
 Colarco F P FP FP F
 P Piz. Colarco
 Piz. arco.
 rinf. F F F Contre B. FP
 Segue. F F F P F P F P Cres. F
 Piz. Colarco F

Andan.^{te} Amoreoso

Andan.^o Amoroso



P

fin

P

Pincc

at 200.

P Cres.

PP

TRTQ.

And. poco lamentabile

Colarco

N^o 13

que je me sens ennuie

Zincé Piz

enti

F

17

Colarce

Piz

F

l'arco

ring. Pl. rec.

endini

Piz

1790

F

Pines

Clarice

F Pires

F

3612

Chloroceryle

F.

p

III.

[illegible]

15.
un Charbonnier

All.

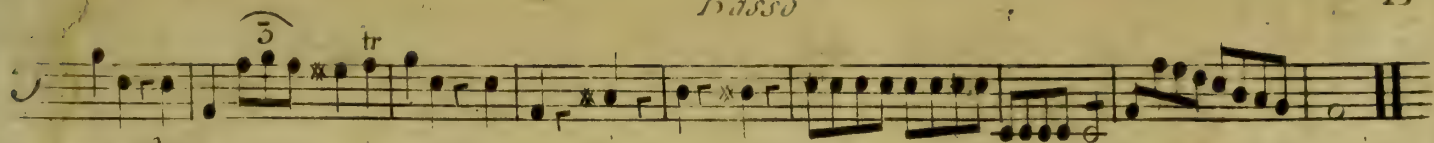
Basse

This musical score is for a Bass part, likely for a cello or double bass, in a minor key (three flats). It consists of 15 staves of music. The tempo is marked *All.* (Allegretto). The piece is titled "15. un Charbonnier". The score includes various dynamic markings such as *F* (forte), *P* (piano), and *très F* (very forte). There are also articulation marks like accents and slurs. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line and the marking *D. C.* (Da Capo). There is a large, dark, irregular stain on the right side of the page, partially obscuring the final staves.

V. 16.
en son connoissance

III. poco Presto

This page contains 16 staves of handwritten musical notation for a Bassoon part. The notation is in bass clef and includes various musical symbols such as notes, rests, and ornaments. Dynamics like *p*, *f*, *pp*, *très f*, and *poco f* are used throughout. Articulations like *tr* (trill) and *acc* (accents) are present. The music is organized into measures, with some measures containing multiple notes. There are some red ink markings on the page, including a large 'X' on the 10th staff and a vertical line on the 4th staff. The page is numbered '12' in the top left and 'V. 16.' at the top left of the first staff. The tempo is marked 'III. poco Presto' at the top center. The title 'Basso' is at the top right. The text 'en son connoissance' is at the top left of the first staff.

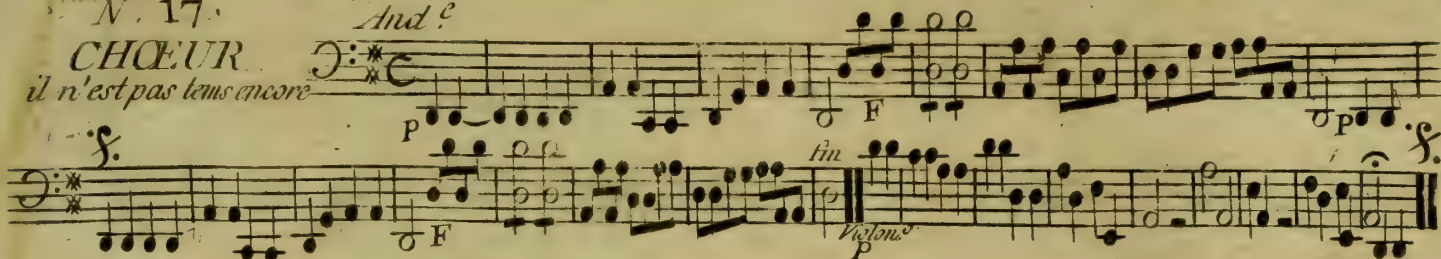


N. 17.

And.^e

CHŒUR

il n'est pas tenu encore

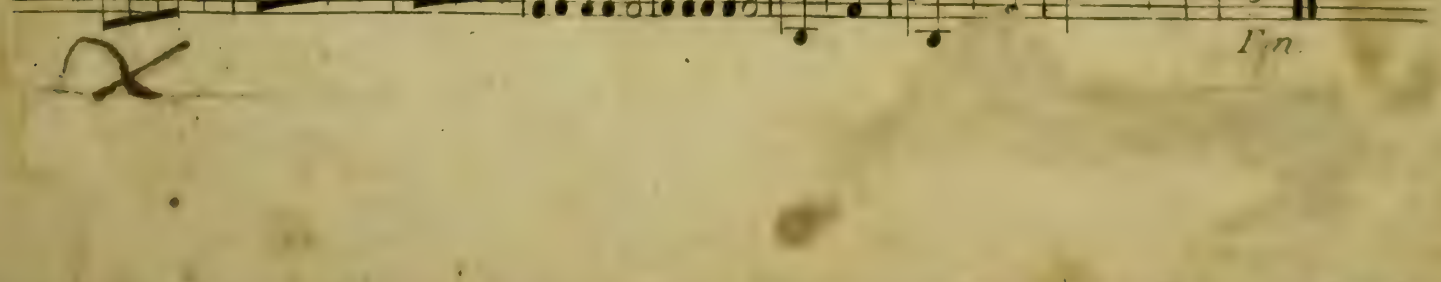
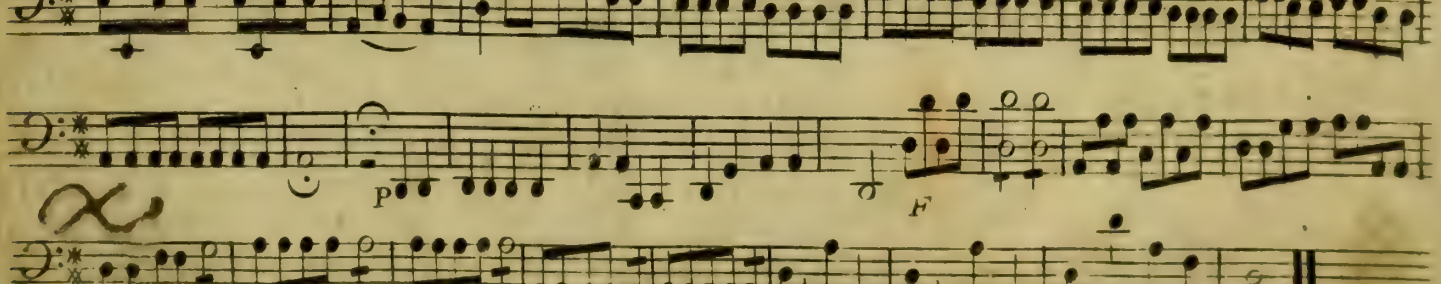
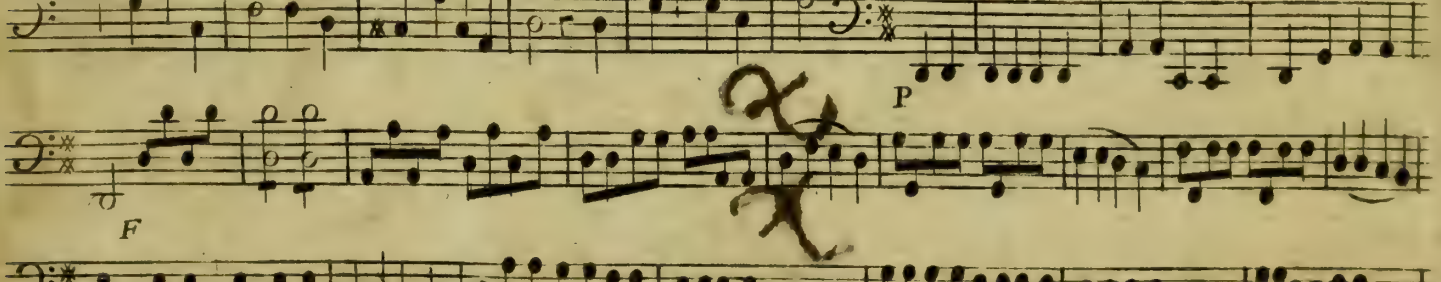
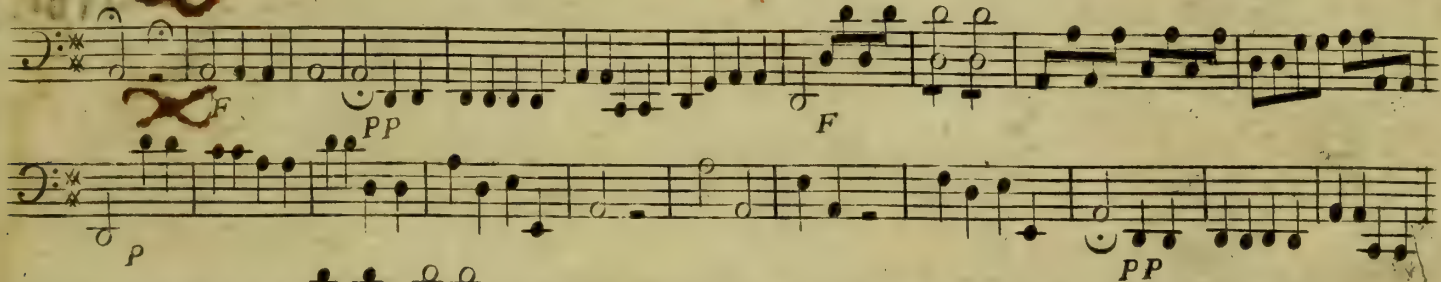


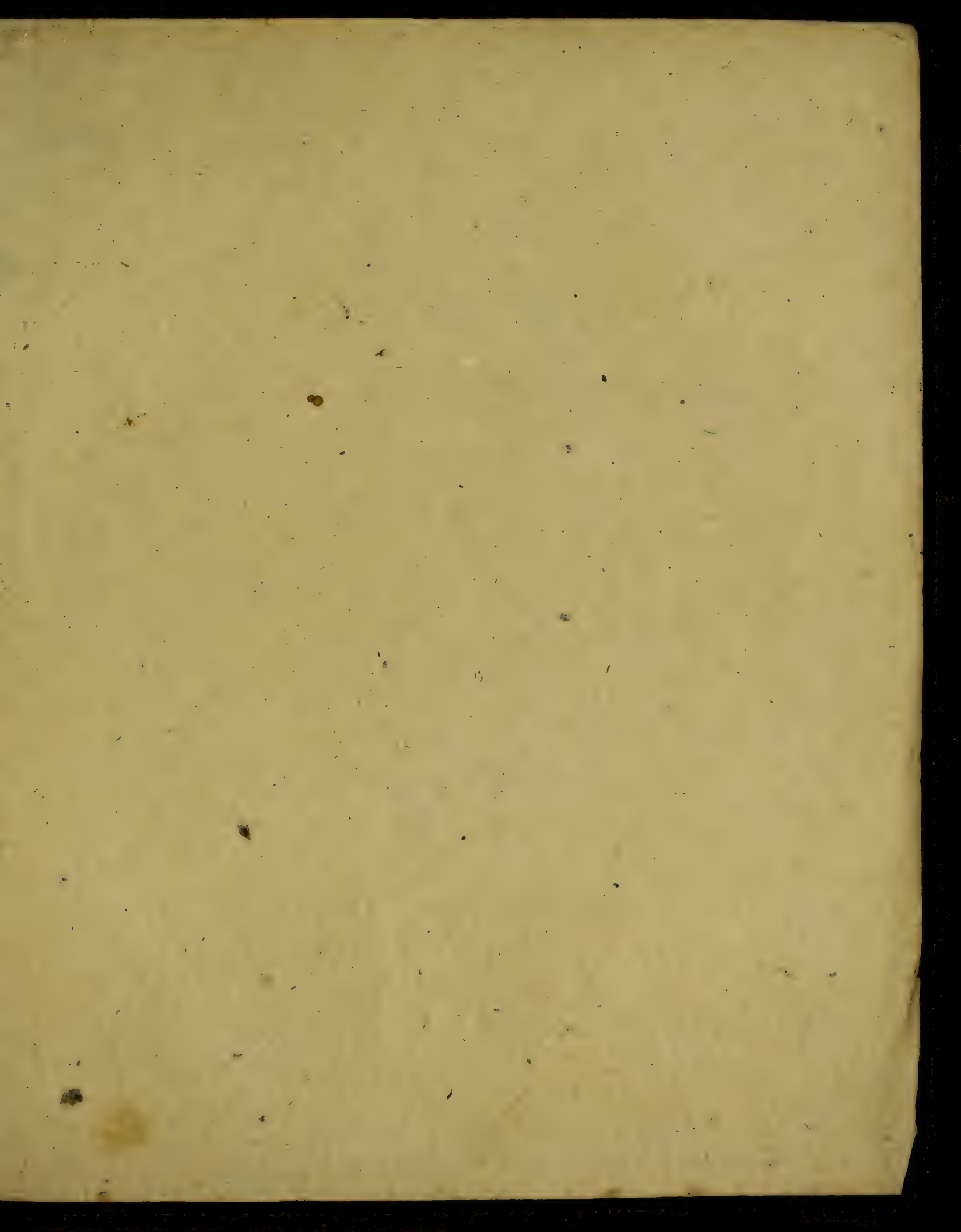
N. 18.

Grave Amoroſo

DUO et CHŒUR

pour être mieux





La Belle Arsène

Oboe Primo

13 Parties N^o 42..



Published by the American Medical Association
535 North Dearborn Street, Chicago, Ill., U.S.A.
Subscription price, Five Dollars Per Annum in Advance

Entered as Second-Class Matter, May 2, 1912
Postpaid

Acceptance for mailing at special rate of postage provided for in
Act of October 3, 1917, authorized on July 10, 1918

Postage paid at Chicago, Ill., and at additional mailing offices
Postmaster: Send address changes in this journal to JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION, 535 North Dearborn Street, Chicago, Ill.

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Proe Primo de LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES

N^o 42.



Par M.

Représentée devant sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.

Et à Paris le 14 Aoust, 1775.

Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.

Prix 24^s.

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Chez M. Baillieux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de laingerie.

A. P. D. R.

2
Ouverture

Oboe Primo

Andante *all.*

petites flutes *I* *all.*

Hautbois

Andante

Obœ I.

3

Flute And.^{te} n^o 1
poco ad.

poco dolce

canto

solo

adagio

solo

And.^{te}

poco All.^o solo

n^o 2.
en chanté.

All.^o

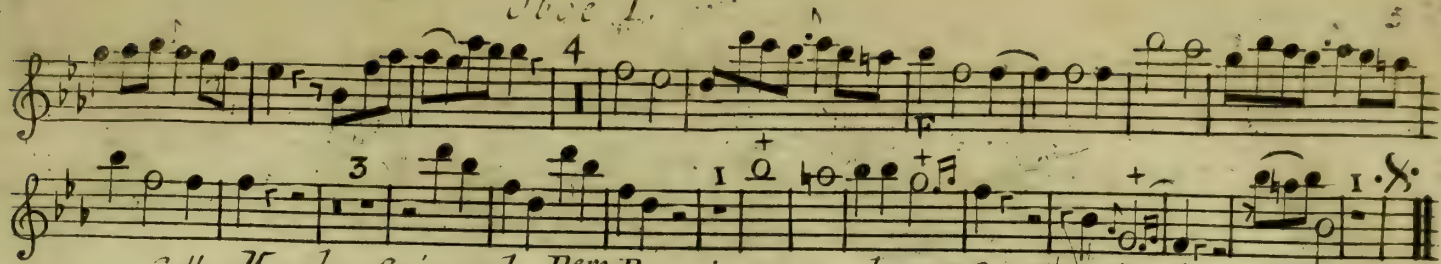
canto

Tutti

Oboe I:

F *P* *cres* *fanfare* *6* *F* *P* *F* *P* *F* *F* *P* *F* *n° 4* *se tit y prétendre* *Flutes) All?* *I* *canto* *82* *4* *4* *sol* *R* *F* *RF* *RF* *4* *RF* *cres* *F* *3* *cres* *N* *+ FP FP F* *Fin.*

Obce 1.



*Cette Marche se joue la 1^{re} Reprise Sans Chant En suite le Chant de suite P.c
Et la Reprise seule come le commencement Sans chant*

1^{re} Replique Dieu pouroit il se faire

n^o 5.

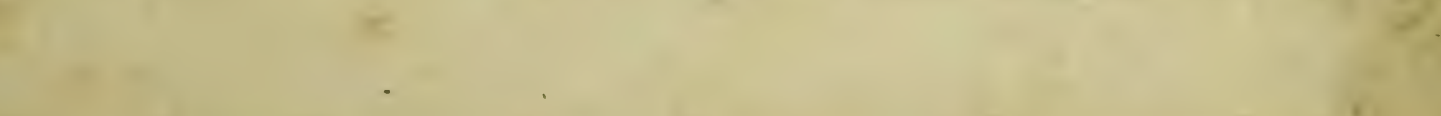
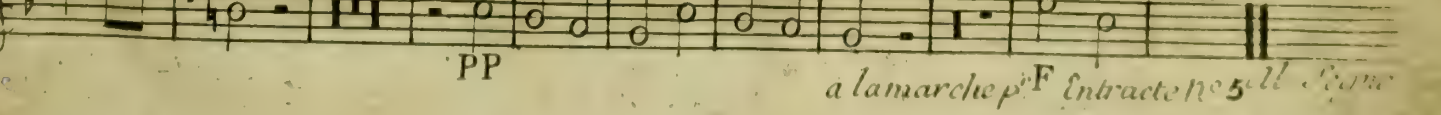
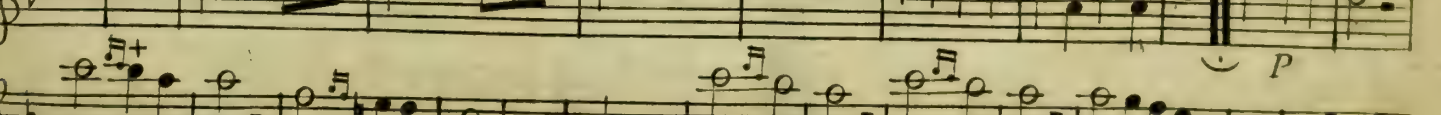
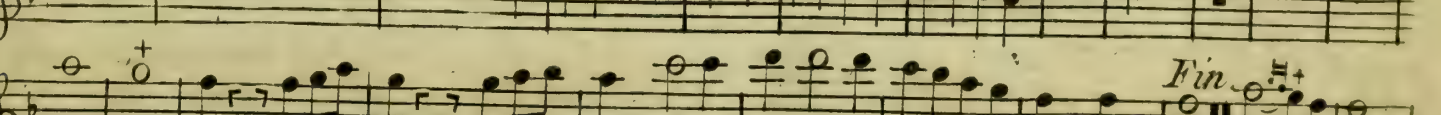
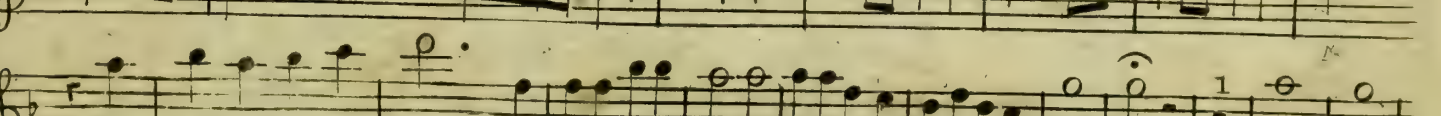
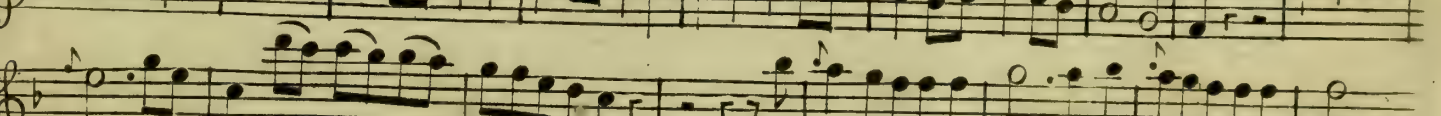
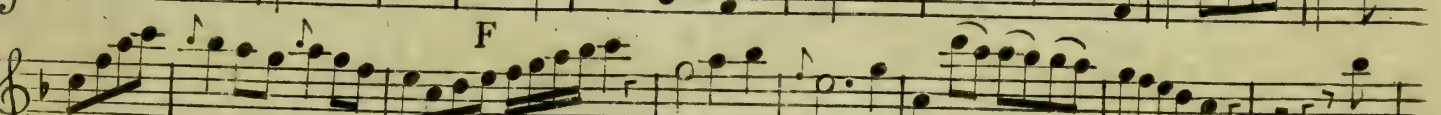
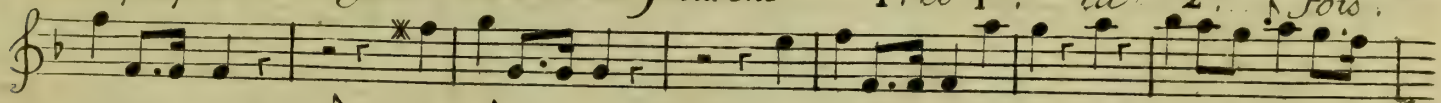
2^e Replique homaige a vos charmes

Marche

P. et F.

la

2^e fois



6 *Obœ n° 7.* *Obœ 1.^{re}*

ACTE

All.^o *chant* *2* *RF* *RF* *F* *5* *F*

7 *PP* *PP* *3* *F* *3* *F*

4 *F* *F* *Fin.* *II* *8* *F*

I *F* *F* *PP* *F* *P* *PP* *allegro* *3*

n° 8. *Flute* *All.^o* *en ces lieux* *chant* *P* *F*

II *solo* *4* *3* *0* *0*

solo *F*

2 *4*

I *0* *0* *0* *0* *F*

solo *7* *Fin* *5*

I *0* **0* *F*

I *0* *2* *3* *3* *3* *3* *0*

Handwritten musical score for "Valse I." in 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features several triplet markings (3) and a dynamic marking of *p* (piano). The second staff continues the melody with more triplet markings and a dynamic marking of *f* (forte). The third staff concludes the piece with a final section marked "Nº 9 Tacet" and "D.C." (Da Capo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

III.^e ACTE

en divuuant

je reviens un conte
chœur de nymphes

chœur de nymphes
n.º 10

n.º 10

Andantino

III. ACTE *en duo*

*je reviens un cœur
chaud de nuptial*

N° 10 Andantino

P F P F

F P F P F

P F P F

canto 3

7

P 3

P F P F P F P

P F

11. 11.
est sensible

Handwritten musical score for Flute I, Op. 11, No. 11. The score is in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The tempo is 'adagio poco amoroso'. The piece is marked 'est sensible'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (F, P, PP, R, cresc, tres). There are also fingerings (1, 2, 3, 4) and articulations (accents, slurs). The piece ends with a double bar line.

Nº 12.
ah laissez moi

Flûte *Oboe I.*

Andan.^o Amoroso

canto

fina. 8

Largo amoroso

p cres

il canto *D.C.*

Nº 13.
jéme sens imue

Flûte Solo *P*

Andan.^o poco Lamentabile

canto

Majeur.

cres *F* *P* *>* *P*

mineur

F *P* *F* *tres F*

IV. ACT

11^o 14

Orange

Pelitte fluite

allegro

Obod I?

quanto

10

Petite flûte

Oboe I^e

Ante

IV ACTE

11^o 14

Orage

Allegro

Flûte traversière

12 *Majeur* 19

1

4

2

F

4

2

1

2

3

F

F

3

FF

FF

tres F

3

F

F

25

tres F

1

1

3

8^a

F

18

F

F

4

First system of musical notation, consisting of two staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line. A fermata is placed over a note in the top staff towards the end of the system.

Second system of musical notation. It begins with the text "n.º 15." and "Côme un charbonier". Below the first staff, the tempo marking "All.º" is present. The system includes dynamic markings "F" and "2".

Third system of musical notation. It starts with a treble clef and a key signature of two flats. The system includes the word "canto" and dynamic markings "F", "poco", and "F".

Fourth system of musical notation. It includes dynamic markings "F" and "tres F".

Fifth system of musical notation, continuing the melodic and bass lines.

Sixth system of musical notation. It includes the word "fin." and a double bar line with repeat dots. Dynamic markings "P" and "F" are present.

Seventh system of musical notation. It includes dynamic markings "F" and "p".

Eighth system of musical notation. It includes dynamic markings "F", "P", and "F".

Ninth system of musical notation. It includes dynamic markings "P" and "F".

Tenth system of musical notation. It includes a repeat sign and dynamic marking "F".

Eleventh system of musical notation. It includes dynamic markings "R. R.", "R. R.", and "R. R.". The letters "R." likely stand for "Ritardando".

Twelfth system of musical notation. It includes dynamic markings "R. R." and a double bar line.

D. C.

12

No. 16.

fiera concoscenza

flutte

duo 5

1^o

canto

All^o poco Presto

P. R

[illegible]

Flûte 1^{re}
N^o 17. Il n'est
pas temps encore

Chœur

Andante

canto.

fin.

D.C.

DUO Et Chœur.
N^o 18 pour être
mieux

Grave Amoroſo

le lute

Canto

PP

P

F

F

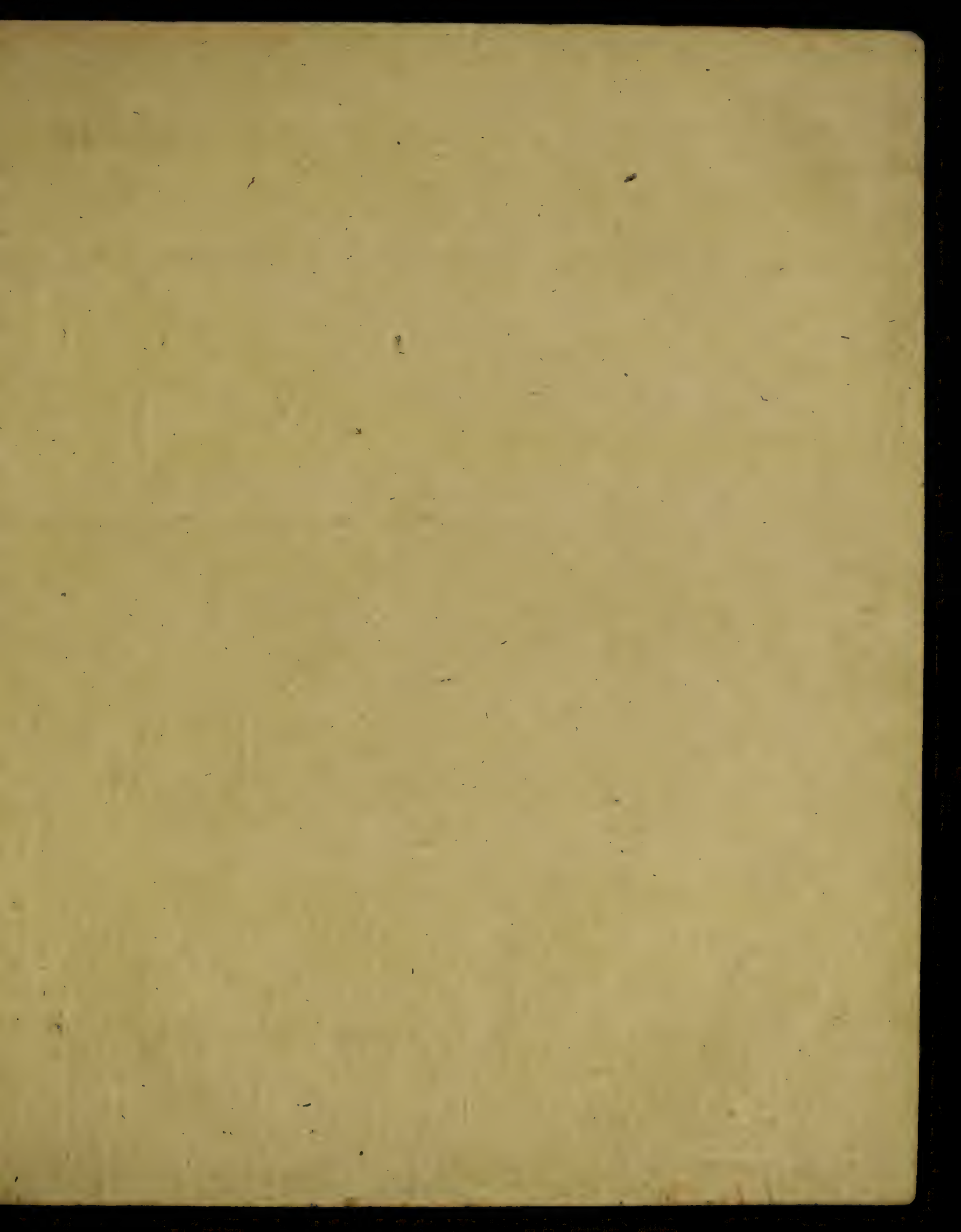
F

F

F

Fin.

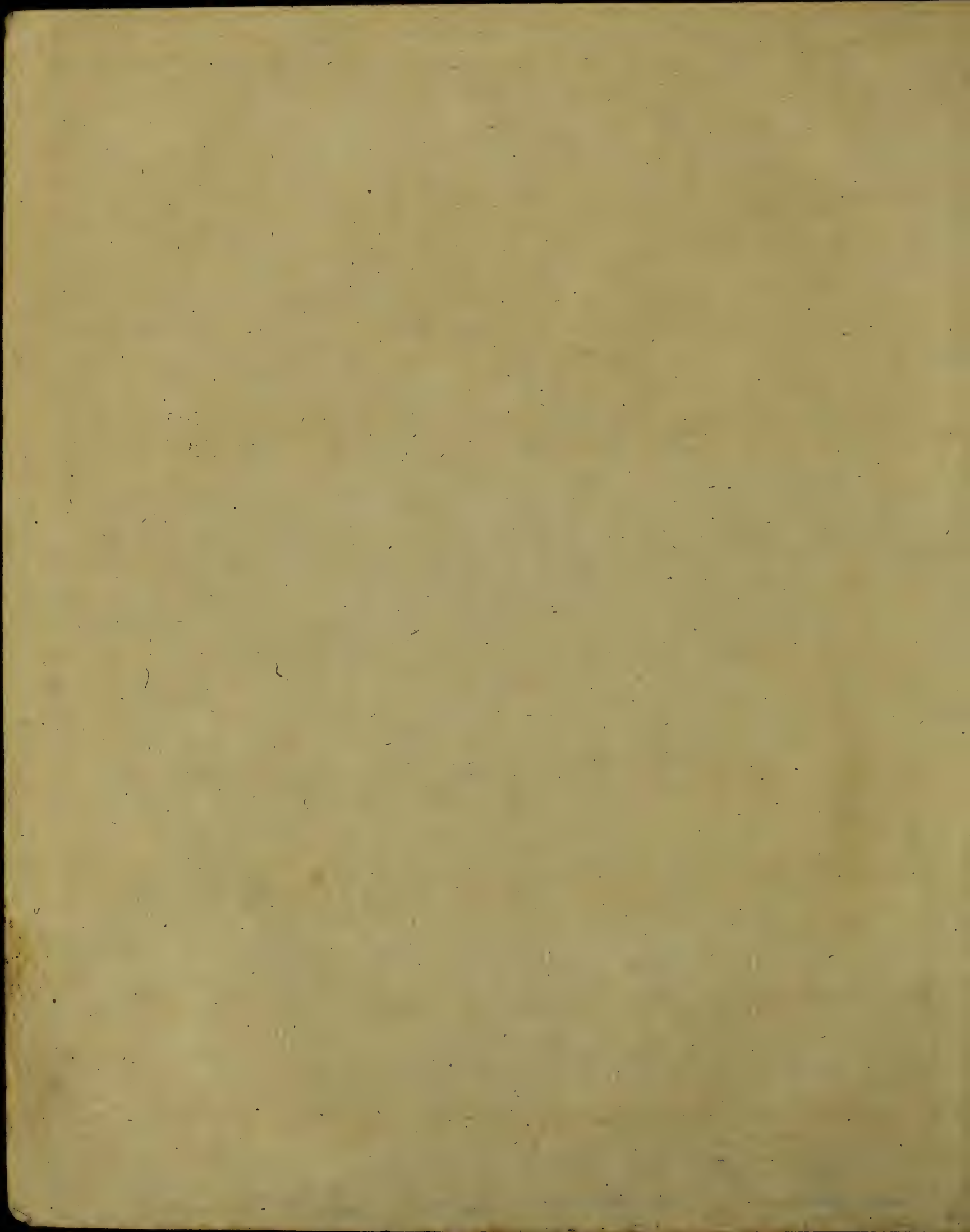




La Belle Arsine
Oboe Secondo.

13 Parties N^o 42.





Proe Seconde de LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES

Par M.

*Représentée devant sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.*

Et à Paris le 14 Aoust, 1775.

*Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.*

Prix 24^s.

Avec les Parties séparées

À Paris

*Chez M. Baillieux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de laingerie.*

A. P. D. R.

II.^e Oboë

Ouverture

Andante

3

F

7

3

F

P

I

F

P

P

F

7

F

3

F

7

F

8

F

I

3

All.

petite flûte

2

en dim.

F

Oboë I

F

3

P

F

P

F

F

P

F

P

F

P

F

3

Andante

F

II. Obœ

3

I. ^{re} ACTE *poco dolce*
n.º 1.

Oboë II?

N^o 2.
en chanté

Allegro

1

2

3

4

6

7

8

9

10

11

12

13

14

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N.º 4.

Flutte

ose fil y preten Oboe il.

All.º

F

5

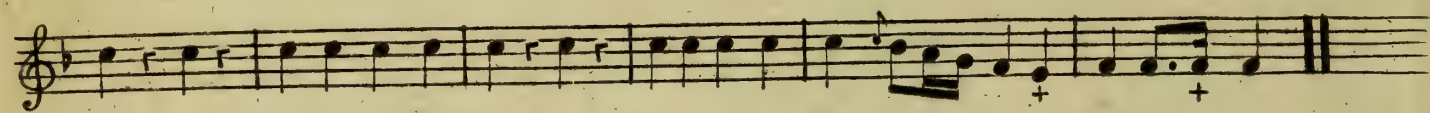
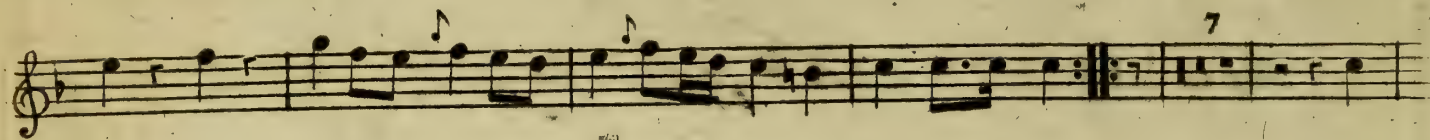
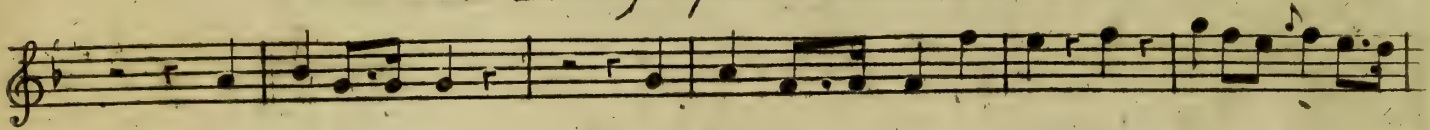
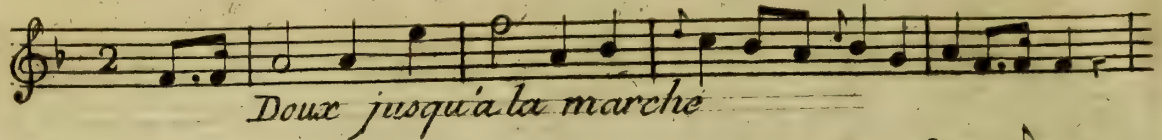
The musical score is written for Flute and Oboe. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All.º' (Allegretto). The score contains 12 staves of music. Key features include:

- Staff 1: Starts with a whole rest, followed by a series of eighth and sixteenth notes. A fingering '1' is marked above the first measure.
- Staff 2: Continues the melodic line. A fingering '2' is marked below the staff.
- Staff 3: Features a dynamic marking 'F P' (Forte Piano) and the word 'Soli' written above the staff.
- Staff 4: Includes a fingering '4' above the staff.
- Staff 5: Contains a fingering '2' below the staff and a dynamic marking 'F P'.
- Staff 6: Shows a dynamic marking 'cres' (crescendo) and a fingering '4' above the staff.
- Staff 7: Includes a dynamic marking 'F' (Forte) and a fingering '3' below the staff.
- Staff 8: Features a dynamic marking 'Cres' (Crescendo) and a fingering '1' above the staff.
- Staff 9: Contains dynamic markings 'F P' (Forte Piano) and 'F' (Forte).
- Staff 10: Ends with a double bar line and a common time signature 'C'.

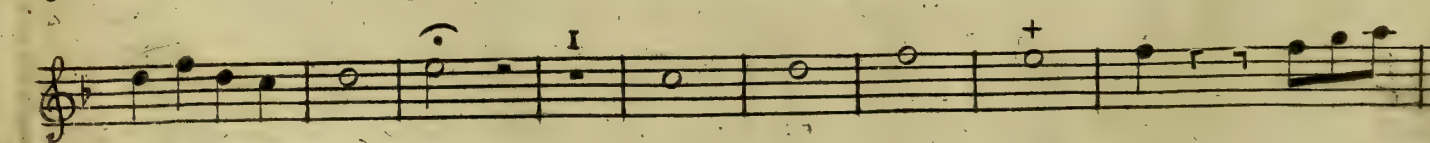
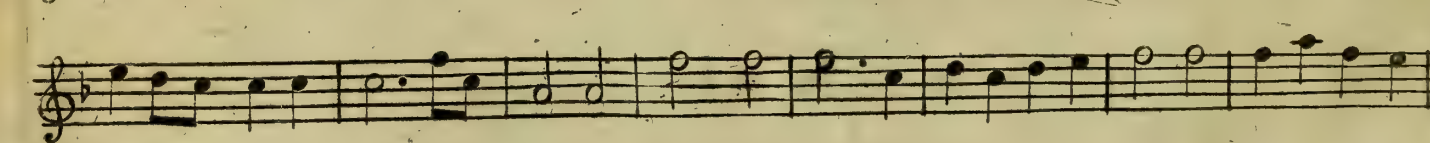
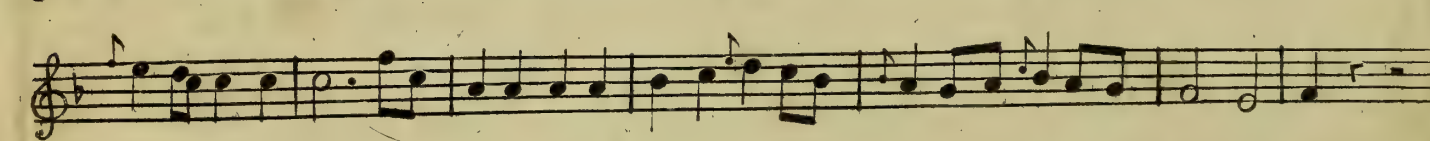
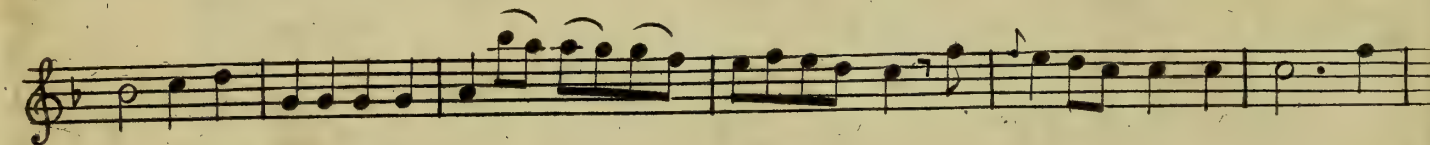
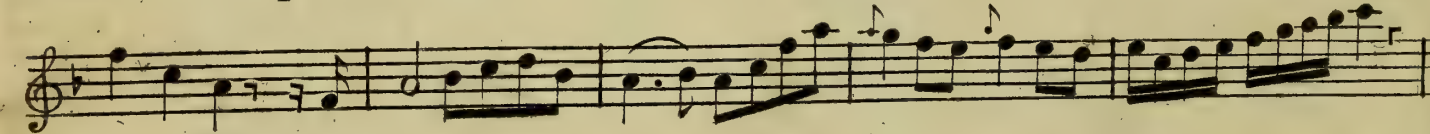
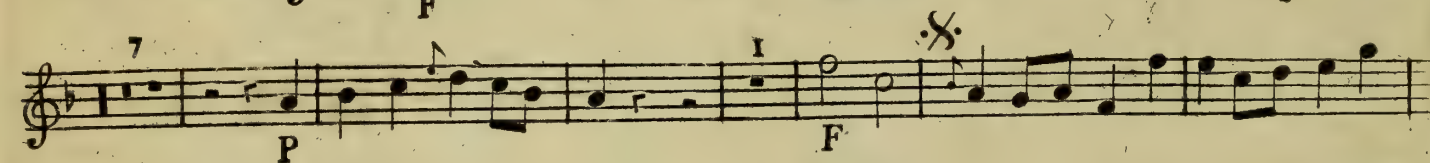
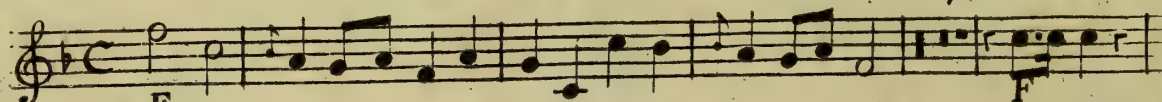
*Cette Marche Se joue la 1^{re} Reprise Sans Chant de Suite
Et la reprise Seule comé le Commencem^t Sans Chant*

Hautbois

N^o 5. Marche



*N^o 6. Chœur
Entirer Vanité*



Oboe II.

7

fin.

I

I 2

5

piano

Oboe

F

D.C.

II. ACTE
n. 7.

I

4

I

2

rinf

rinf

F

5

F

P

7

I

3

F

3

F

F

4

F

fin

II

8

I

F

piano

F

P

PP

3

fin.

D.C.

8^{va} Fl. ou Flûte en *Chac II^e*
N^o 8
En ces lieu. *Allegro* *F*

tres for. *fin.*

N^o 10
Je veux un Concert
Chœur de Nimphe *Andantino*

9. tacet

Oboe II^o

9

The musical score for Oboe II consists of 13 staves. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score includes the following markings and features:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur.
- Staff 2:** Continues the melodic line with similar note values and rests.
- Staff 3:** Features a treble clef, a key signature of one sharp, and a common time signature 'C'. It includes the tempo marking *Adapoco a 3 moroso* and the instruction *est sensible*. The staff contains a series of quarter notes and rests, with dynamic markings *P*, *FP*, *F*, and *R*.
- Staff 4:** Continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'.
- Staff 5:** Features a treble clef and a key signature of one sharp. It includes a series of eighth and sixteenth notes, with dynamic markings *F*, *P*, *FP*, and *P*.
- Staff 6:** Continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'.
- Staff 7:** Features a treble clef and a key signature of one sharp. It includes a series of eighth and sixteenth notes, with dynamic markings *P*, *F*, *P*, and *FP*.
- Staff 8:** Continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'.
- Staff 9:** Features a treble clef and a key signature of one sharp. It includes a series of eighth and sixteenth notes, with dynamic markings *PP* and *I*.
- Staff 10:** Continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'.
- Staff 11:** Features a treble clef and a key signature of one sharp. It includes a series of eighth and sixteenth notes, with dynamic markings *F*, *P*, *FP*, and *P*.
- Staff 12:** Continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'.
- Staff 13:** Features a treble clef and a key signature of one sharp. It includes a series of eighth and sixteenth notes, with dynamic markings *F*, *P*, *FP*, and *P*.

flutte *Oboë II.^e*
N.º 12.
ah laissez moi
Andantino Amoroso

fin. 8

flutte *al canto*
N.º 13.
jemesens Emue
And.º poco lamentabile

Majeur. *Mineur.* *trea*

IV^e ACTE

N^o 14. Orage
un charbotier

petite flutes 5 *Oboë II^o*

II

All^o

5 4 2

I

F

4 2

I

2

3

3

F

FF

FF

tres F

4

3

25

I

4

F

tres F

3

F

18

F

12

Majeur 20

flutte traversier

4

F

N^o 15. Hautbois
Sur v. des droits

All^o F

2

5

P F F

tres F

fin

P

4

12

F F P F

II

F

RR RR RR RR

N^o 16 DUO

On fera connoissance

Flute 5

All^o poco Presto

P

2

3

2

3

R

F F F P F P F P F P

I

F P F P

tres F

P

8

P

F

R

F

2

2

F (3) P F P F P F P F P

№ 22 II^o

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 14. The score is in 2/4 time and consists of 15 staves. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and dynamic markings such as "F" (forte), "P" (piano), and "tres fort". The manuscript is on aged, slightly stained paper with some ink bleed-through from the reverse side.

Haut bois
N^o 17.) Encor

Andante

31 June

N. 18.) pour
être mieux

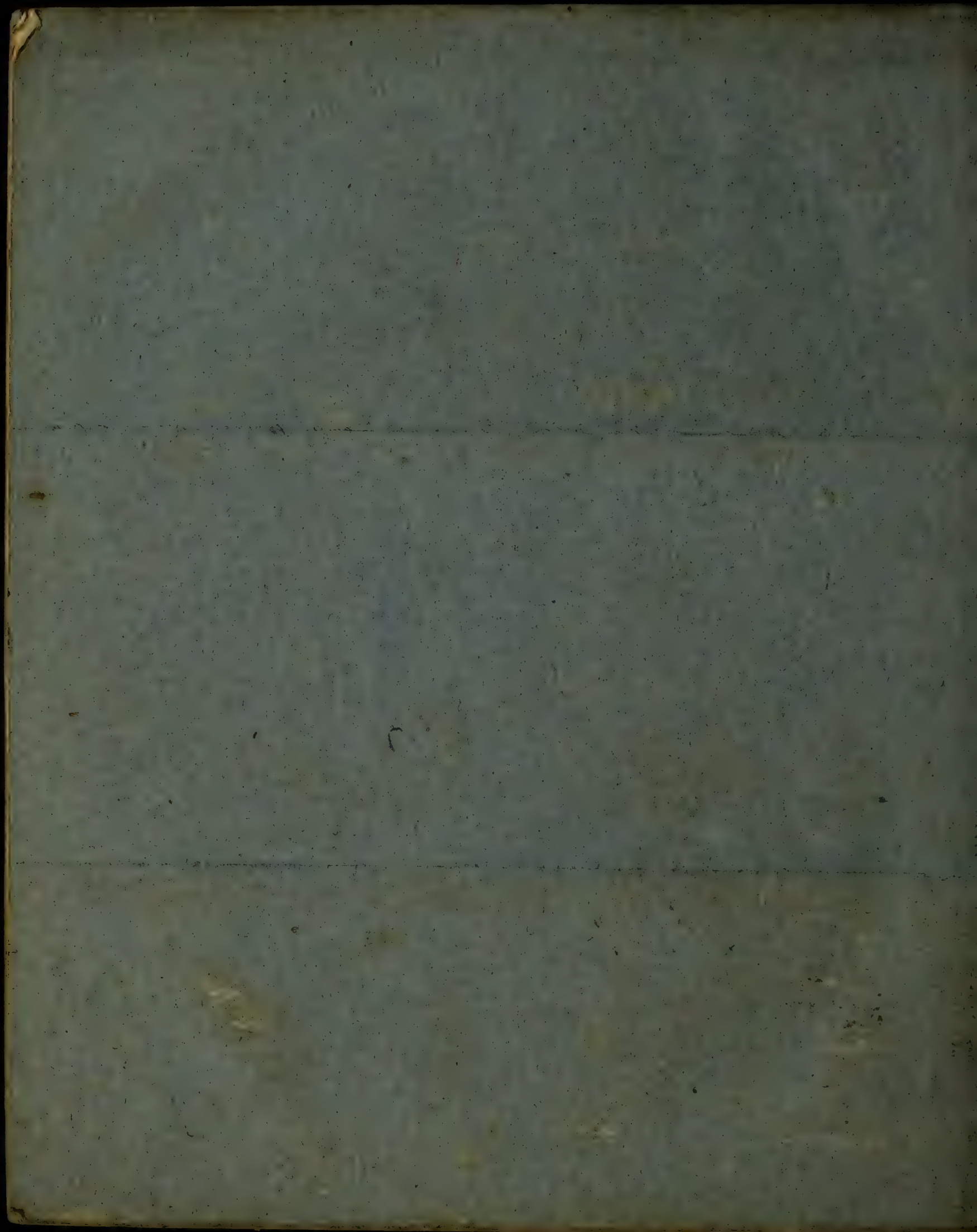
Grave amovso

N. 18.) pour
être mieux

N. 18.) pour
vo tre mieu x

Grave amoro so

Handwritten musical score for N. 18, "pour vo tre mieu x", in G major, 3/4 time. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is "Grave amoro so". The music features various ornaments, including mordents and grace notes, and is marked with "F" (forte) and "P" (piano). The piece concludes with a double bar line and the word "fin".

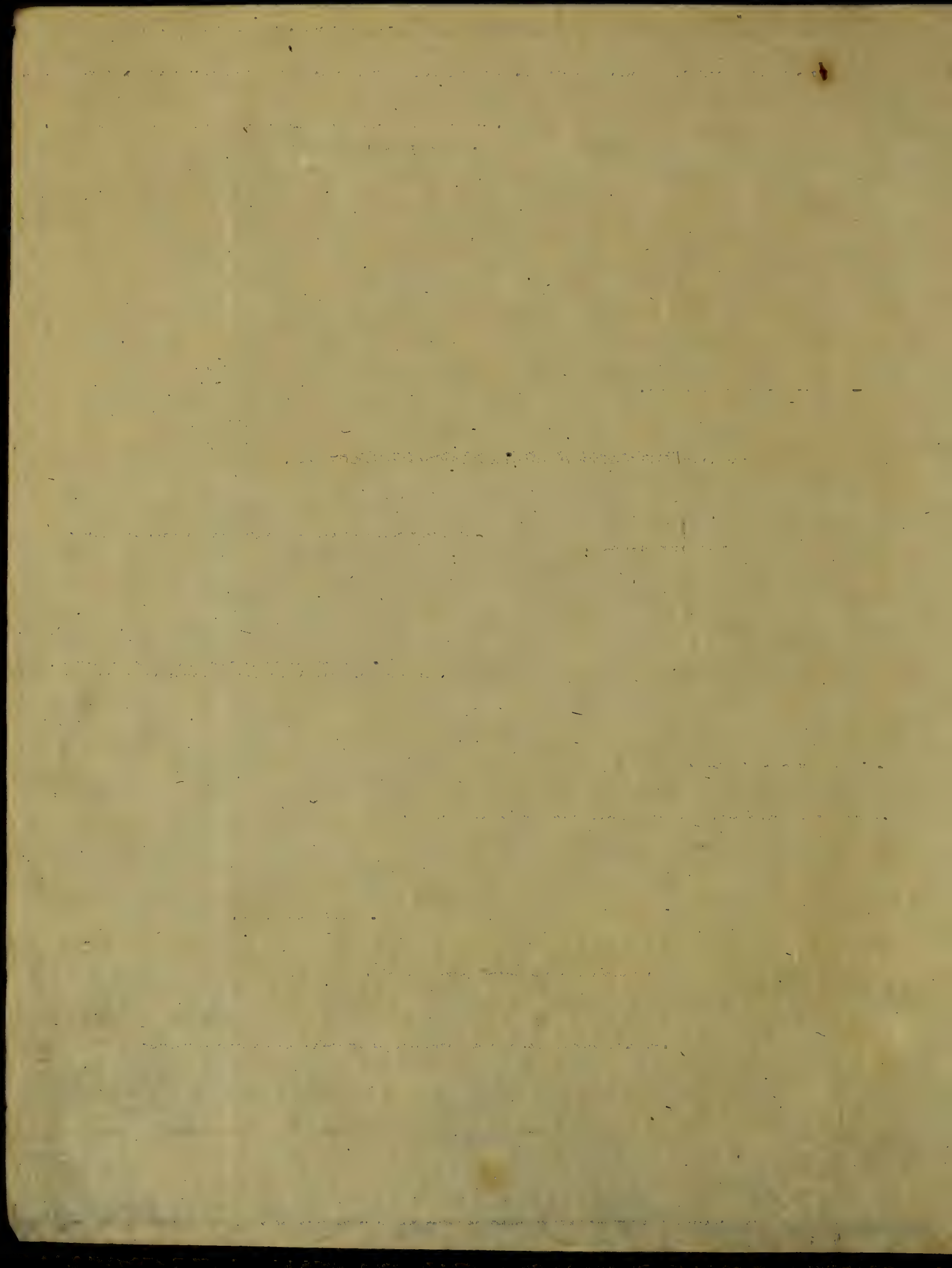


La Belle Arsène

Corno Primo

13 Parties N^o 42..





Orno Primo de LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES



Par M.

*Représentée devant sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.*

Et à Paris le 14 Aoust, 1775.

*Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.*

Prix 24⁵.

Avec les Parties séparées

A Paris

*Chez M. Baillieux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de laingerie.*

A. P. D. R.

Ouverture

En ré. Corno Primo

Ouverture

Handwritten musical score for "Ouverture" in treble clef, 3/4 time. The score consists of 12 staves. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "F.", "P.", "FP.", and "I". There are also fingerings like "3" and "7", and a section marked "8" with a double bar line. The manuscript is on aged paper with some staining.

N^o 1.^{er} tacet

N^o 2.
enchanté.

En fa

N^o 2. *enchante'.* *En fa* N^o 1. *trist.*

The image shows a handwritten musical score on three staves. The first staff is labeled 'N.º 2. enchante'. and 'En fa'. The second and third staves are part of a larger piece labeled 'N.º 1. trist.' at the top right. The notation includes treble clefs, common time signatures, and various musical notes and rests.

Corno Primo

3

I 18

F.

3

8

+

+

3

4

F.

F.

F.

P.

2

F.

F.

N^o 3. tacet

N^o 4 En mu b

y prétendre?

All^o F. P. FP.

4

F.

P.

7

5

3

F.

P.

2

8

Cres

F.

P. Cres

I

F.

F.P. F.P.

F.

fin

F.

P.

I

I

I

P.

F.

P.

Cornb Primo

Cette marche se joue la 1^{re} reprise sans chant, en suite le chant de suite et la rep^{te} seule corne le com^{te}

N^o 5
I (se faire)
(a vos charmes)
2^e
en fa

N^o 6
vanité
All^o
In fa

fin
p

I 2
pp.
5 D.C. &

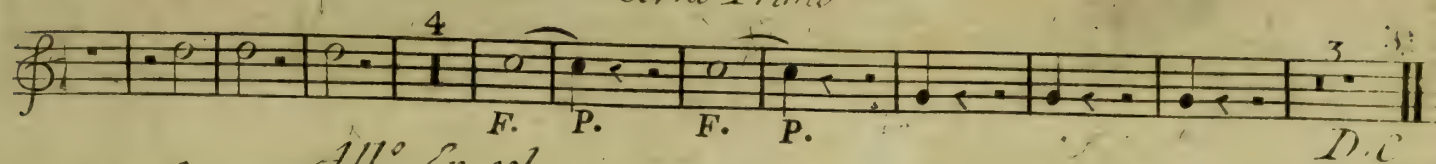
N^o 7.
2^e acte
All^o
In fa

I 2
p.
F.

I 3
p.
F.

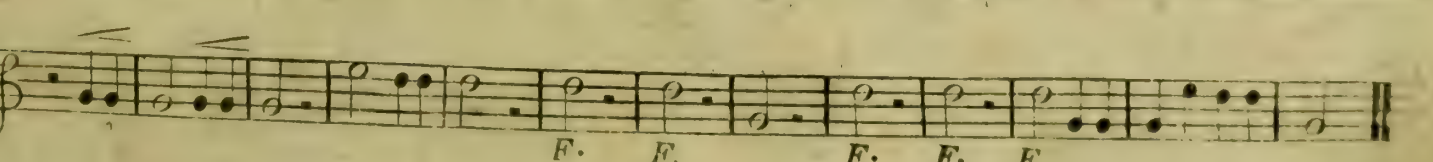
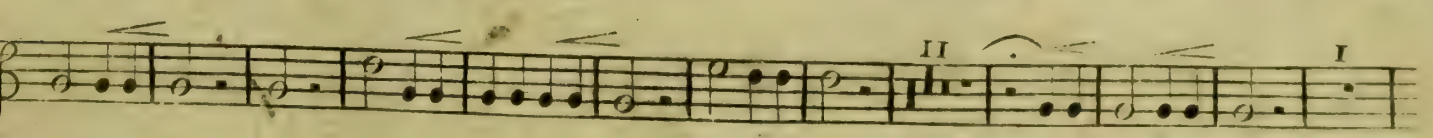
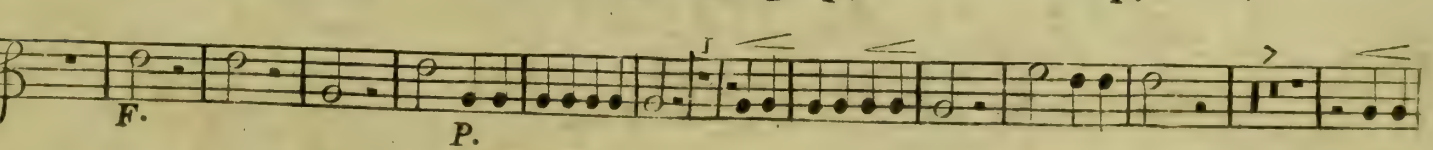
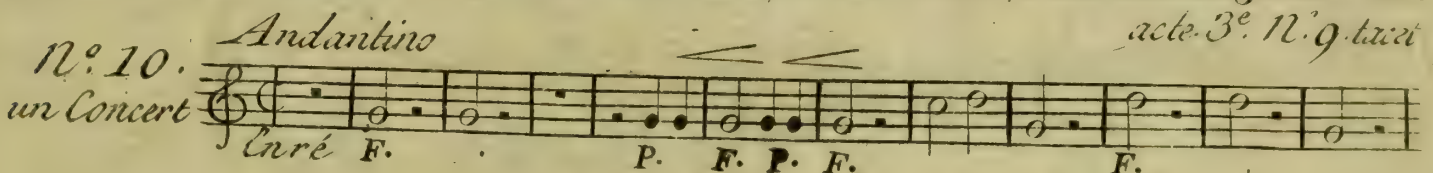
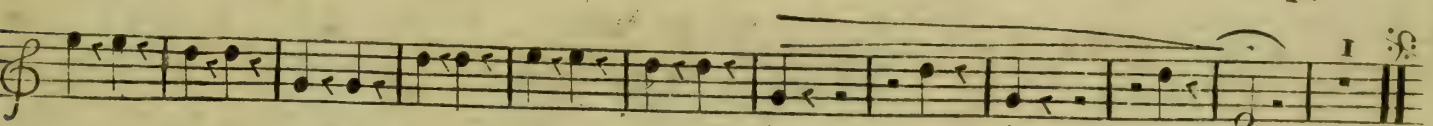
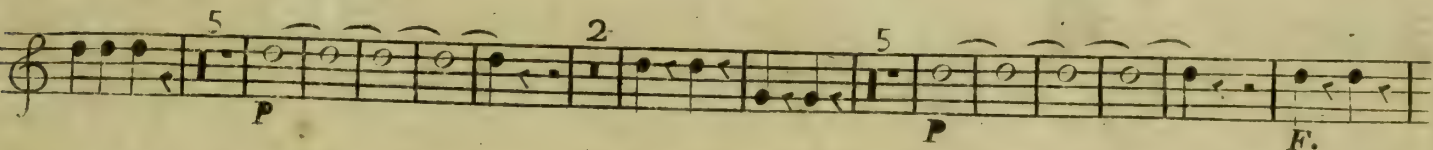
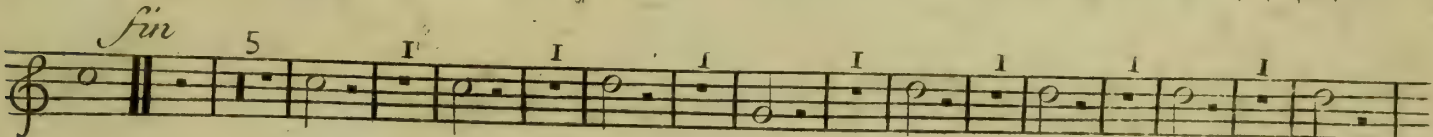
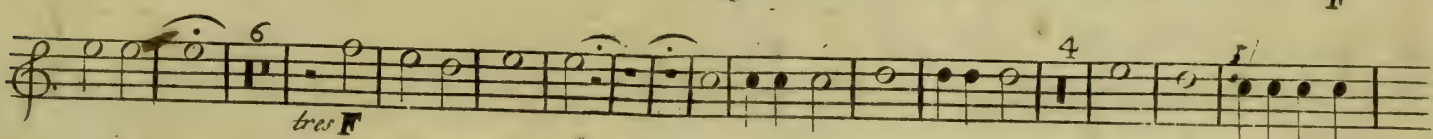
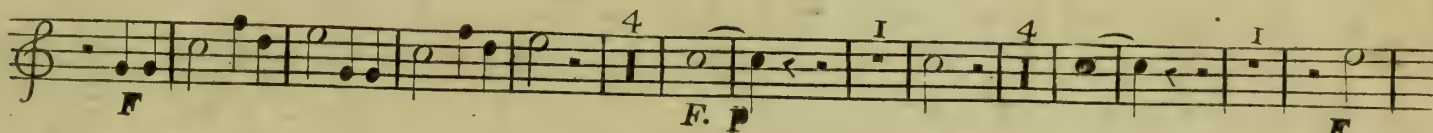
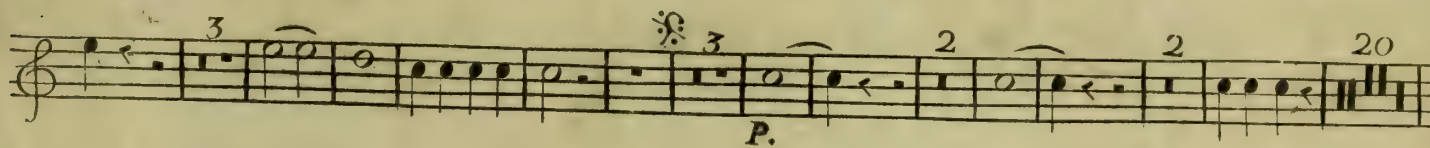
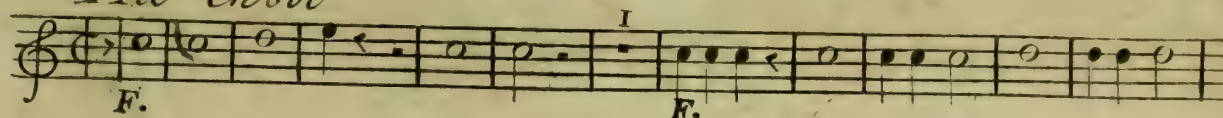
4
2 I
F.

Corno Primo



N.º 8.
En ces lieux

All.º En sol



En ré *Corno Primo*
N° 11. *Sensibile*

Andante poco amoroso *P. Cres* *F.*

All^o *F. F. F.* *P.* *12* *tr* *F.*

6 *P.* *F.* *P* *F.* *F.* *F.*

24 *piano* *F.* *F.* *F.* *P.*

2 *12* *tr* *F.* *4* *F.*

4 *P.* *F.* *F.* *tr* *F.* *2*

N° 12. tacet

En mi b *N° 13* *mesens emue* *Andante poco Cantabile* *PP.* *F.*

I *F.* *I* *3*

I *P.* *7* *P.*

21 *trinf* *P.* *F.* *P.*

I *F.* *Cres* *F.* *tr* *F.*

N° 14 *4^e acte* *en mi* *All^o* *cres* *cres* *F.* *cres* *F.*

4 *8* *2* *2*

F. *F.*

Corno Primo

7

4 32

F. FF FF

2 10 12

PP. F. F. F. PP.

2 1 1 5 2

F. P. PP.

4, 2

N^o 15
Charbonnier

En mi b

All^o

3 5

poco F. F.

poco F. F. F. tra F

fin

P. F. P.

4 25

F. F. P. F. F. F.

P. D.C.

F. P. F. F. F. F.

N^o 16 tacet

N^o 17
encor

En ré 3

Indante F.

fin D.C.

N^o 18.
être mieux

En ré 7

Grave et amoroso

P. P.

3 3 3

F. F. F.

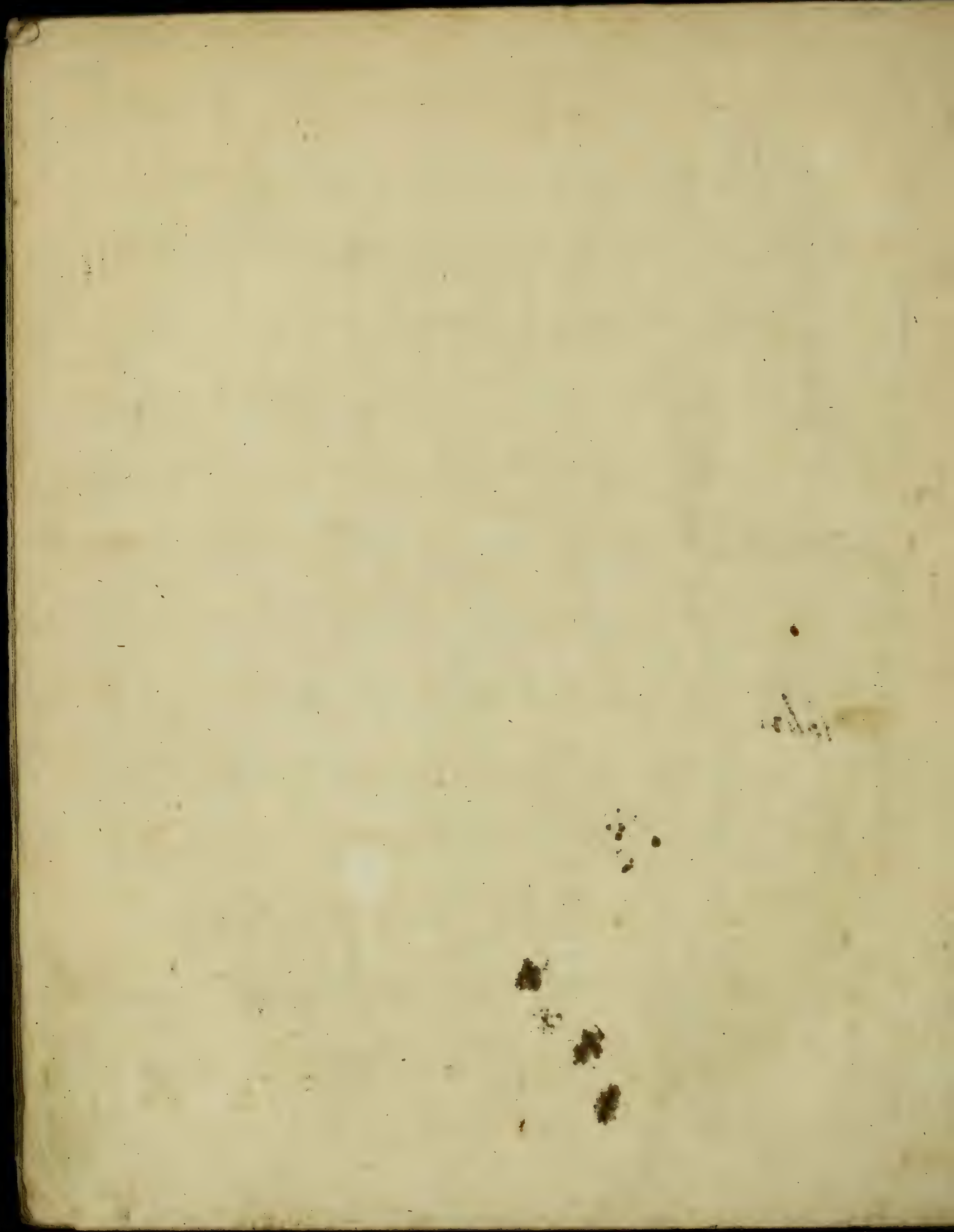
3 7 3

F. F.

3 6 3

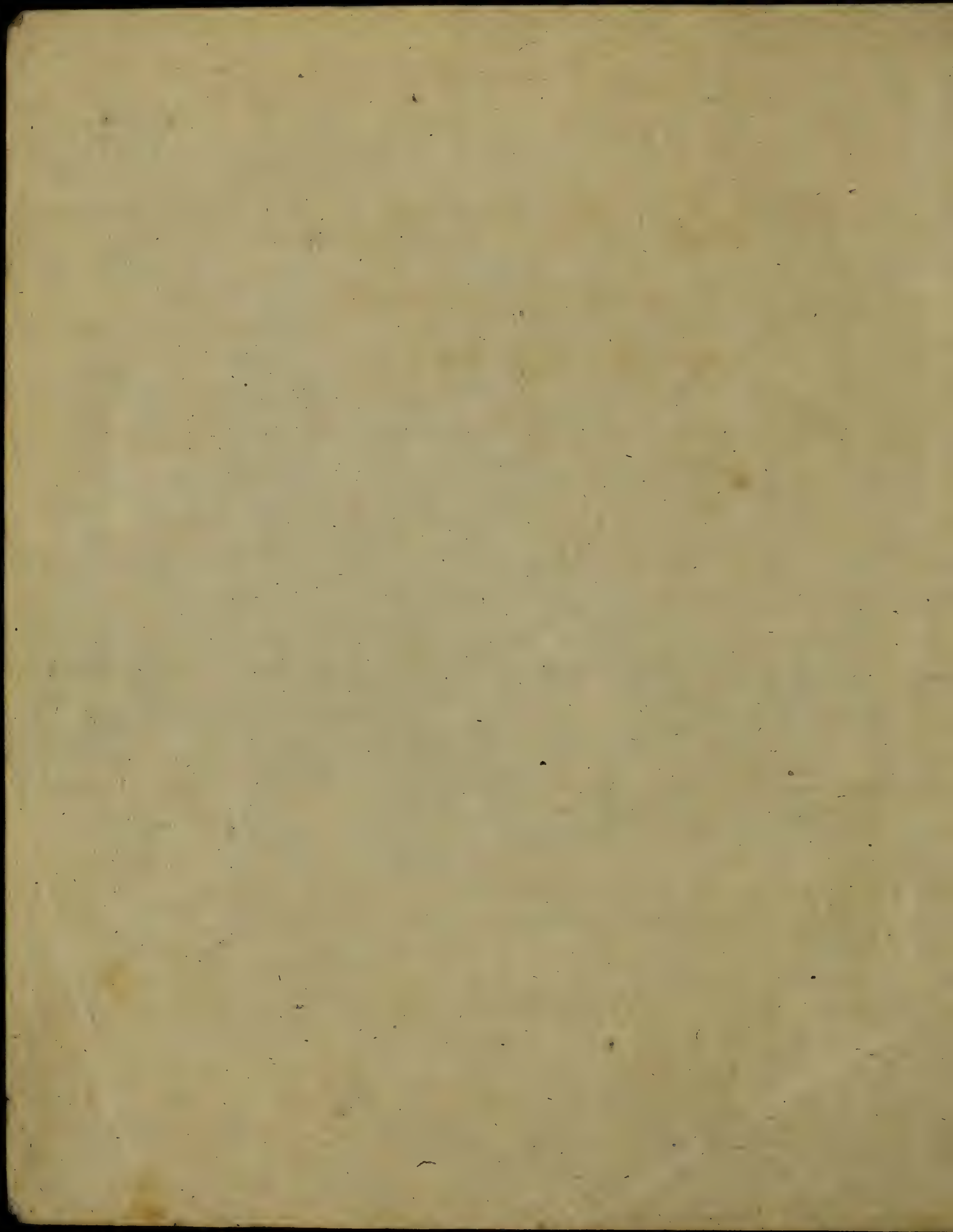
F. F.

F. fin



La Belle Arsène
Corno secondo
13 Parties N^o 42..





Coro Secondo de LA

BELLE ARSÈNE

COMEDIE FÉERIE

EN QUATRE

ACTES



Par M.

*Représentée devant sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.*

Et à Paris le 14 Aoust, 1775.

*Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.*

Prix 24^s.

Avec les Parties séparées

A Paris

*Chez M. Bailloux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de laingerie.*

A. P. D. R.

2. *Corno Secondo*
Ouverture *En re* 3
Andante **F.**

Corno Secondo

En re

Andante

F.

Overture

En re 3 II

Andante F.

F. P. F. P. F. P.

F. F.

F. F.


8 2 3

I² 2>

II F.

II F.

Nº 1º tacet.

N^o 2. *En fa*
enchante  *me*

enchante

En fa

Allo

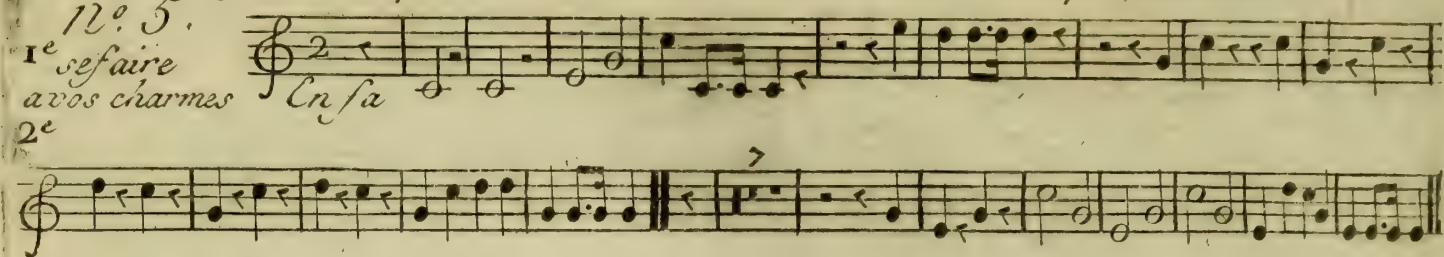
N^o 2. *En fa*
enchante *All^o*

I
F.
F
18
F

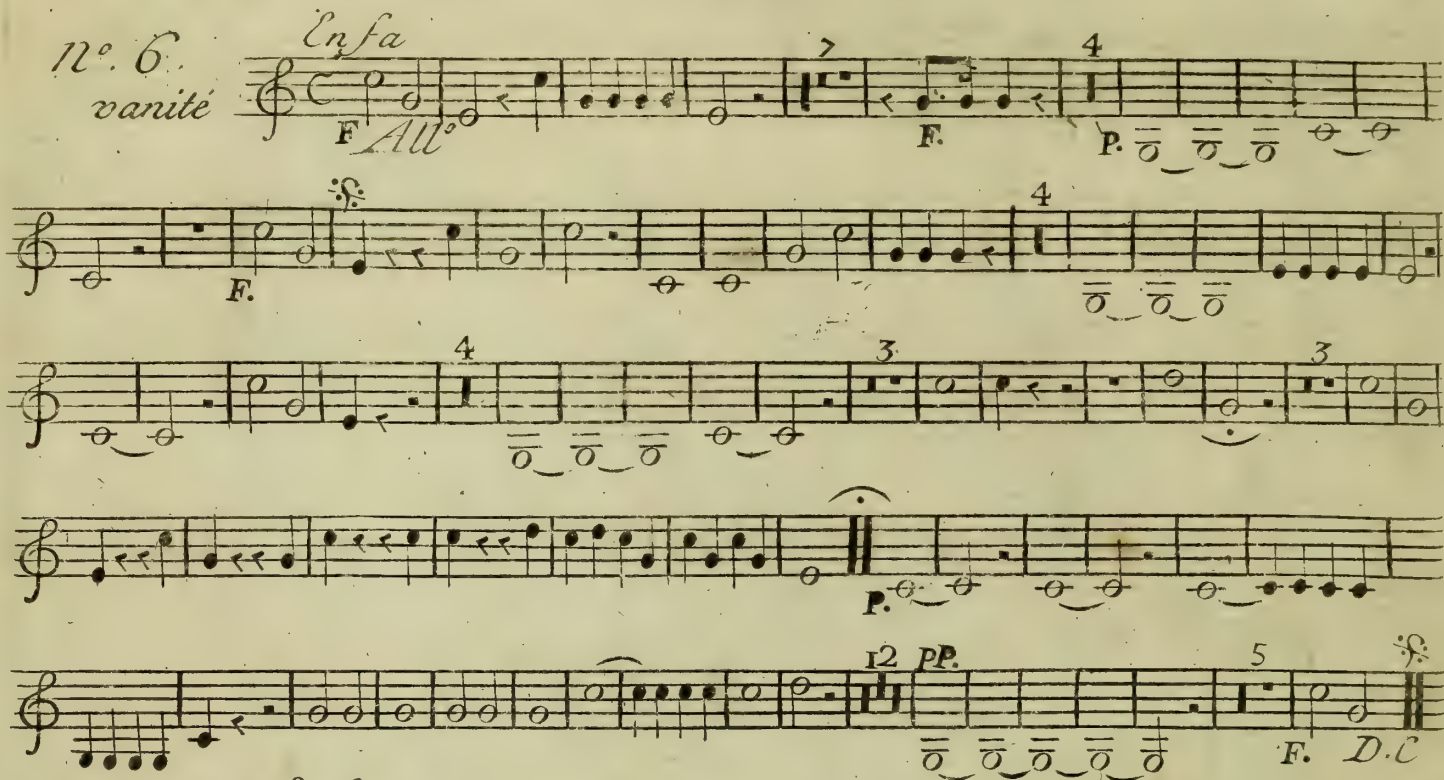
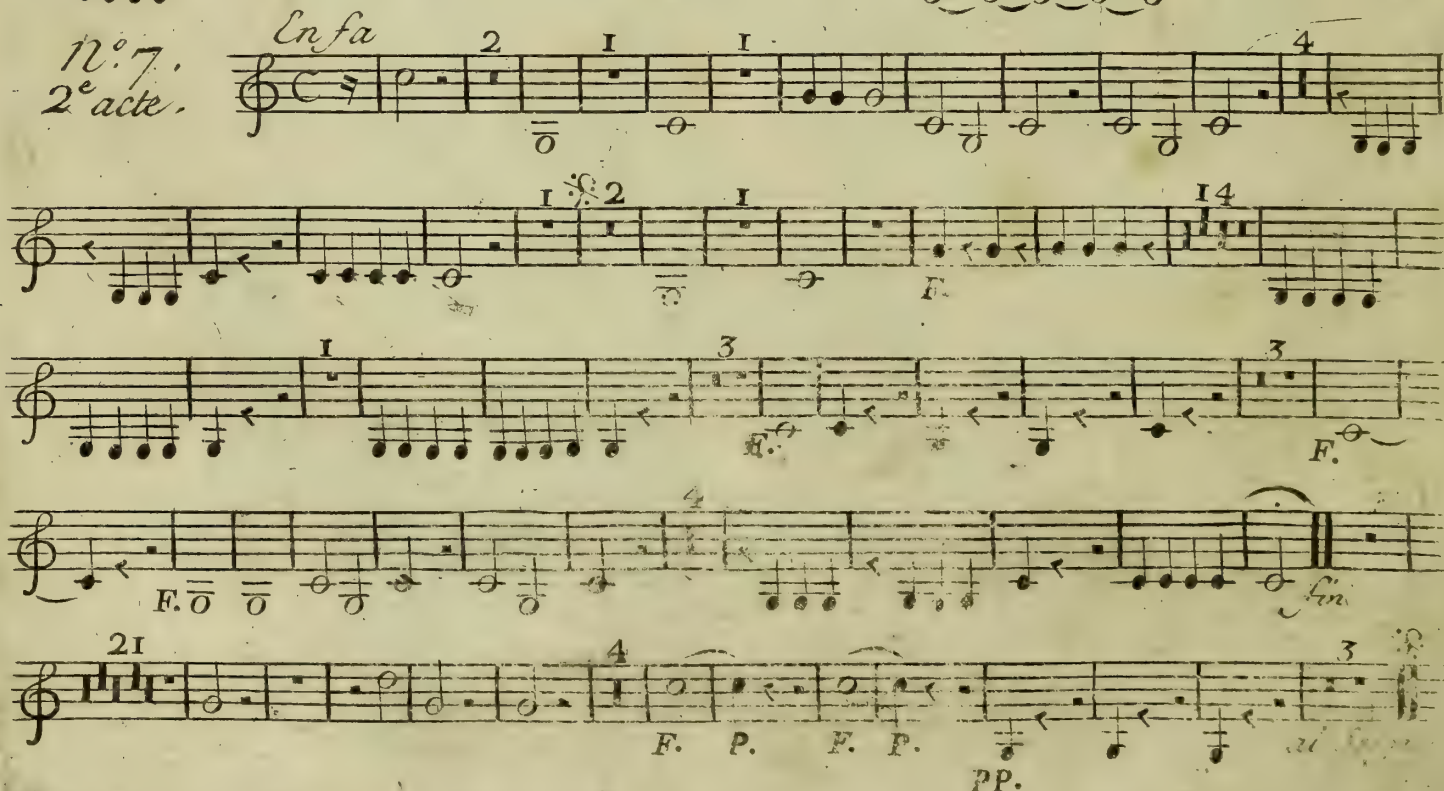
Corno Secondo

5
F.
3
4
F.
F.
I
F.
P.
2
F.
très F.
En mi
N° 3. tacet
N° 4
y pretendre
All.
F.
P.
F.
4
Canto
P.
7
5
F.
3
2
3
P.
Cres
F.
Cres
F.
FP FP F.
fin
6
F.
P.
P.
I
FP. FP. F.
al Seigne

Cette marche se joue la 1^{re} reprise sans chant, en suite le chant de suite et la rep^{se} seule comme le comon^t

N^o. 5.1^{re} se faire
avos charmes2^eN^o. 6.

vanité

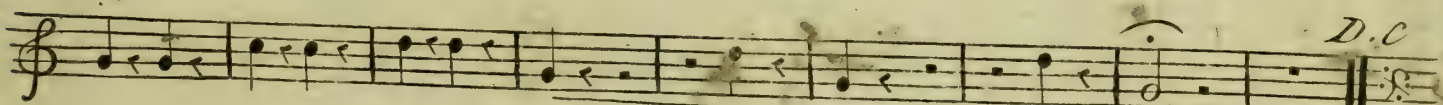
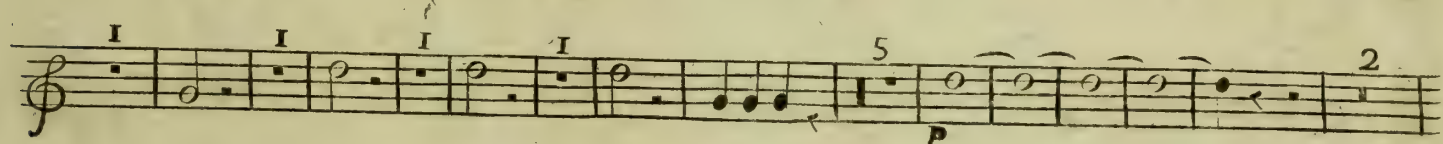
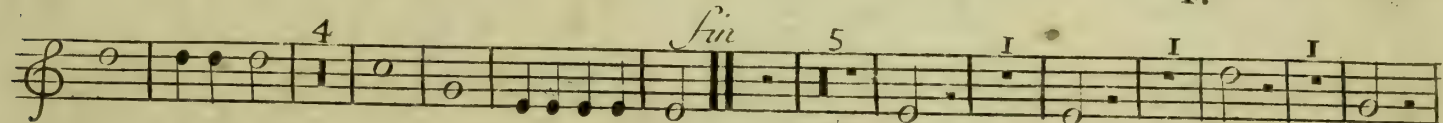
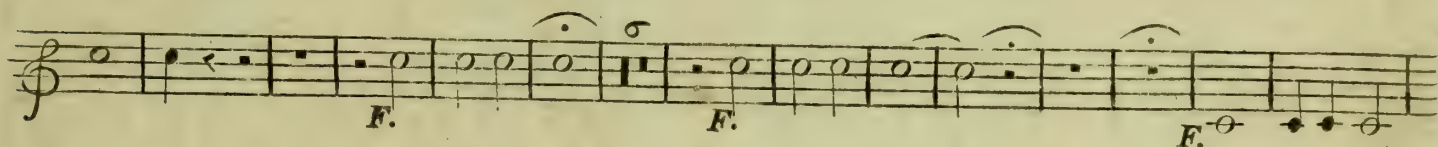
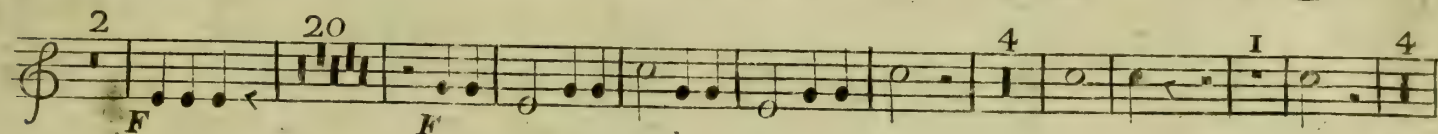
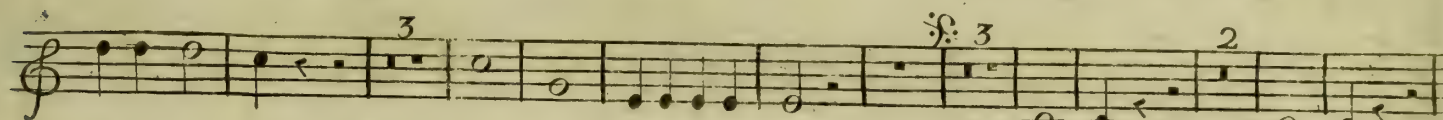
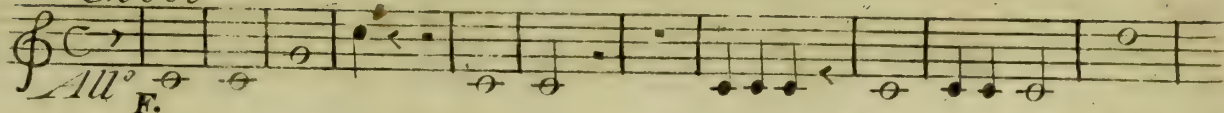
N^o. 7.
2^e acte.

Corno Secondo

N° 8.

En sol

En ces lieux

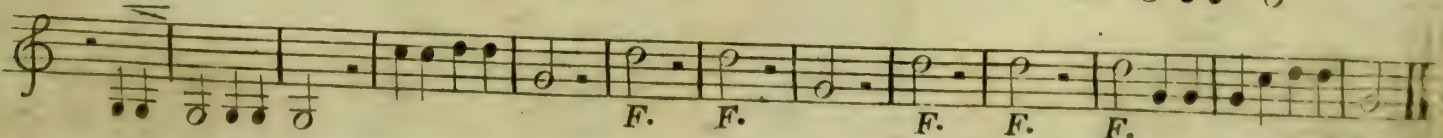
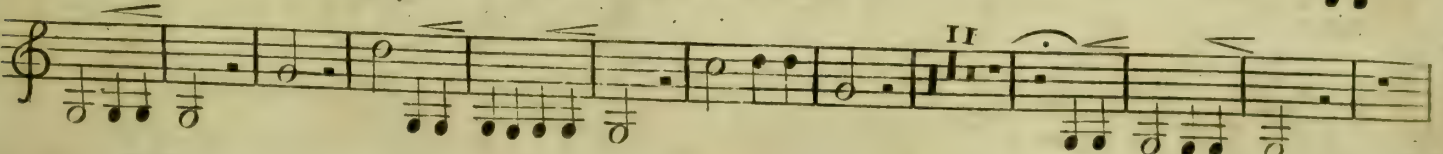
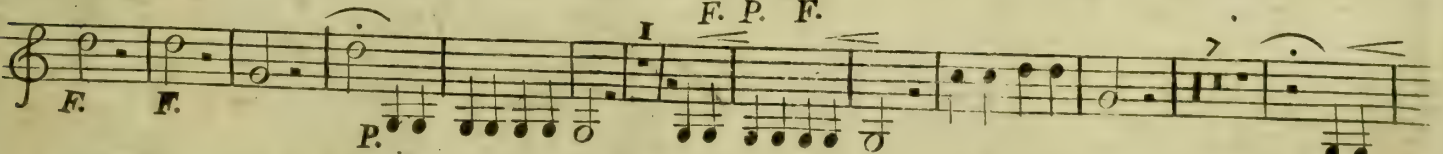


N° 10.

En ré

un concert

acte 3. N° 9 tacet.



N° 11. Enrê 5 adagio poco amoroso 2 P. Corno Secondo

Sensible

All'

24

N° 12. tacet.

N° 13. En mi b sens Emue Andante

19 mineur

majeur

N° 14. En mi b

All' 4

32

10

Corno Secondo

7

12 2 I I

5 2 *Maiour* 42

N° 15 *En mi b* 3 5

Charbonnier *poco F.* *F.* *poco F.* *F.*

poco F. *F.* *très F.* *fin*

4

F. *P.* *F.* *F.* *F.* *P.* *2σ*

P. *F.* *D.C. F.*

N° 16 *tacet*

N° 17 *En re* 3 3 7

tems encor. *Andante* *F.* *fin*

N° 18 *En re* 7

être mieux *Grave amoroso* *P.* *P.*

II *F.* *F.*

2 *3* *σ*

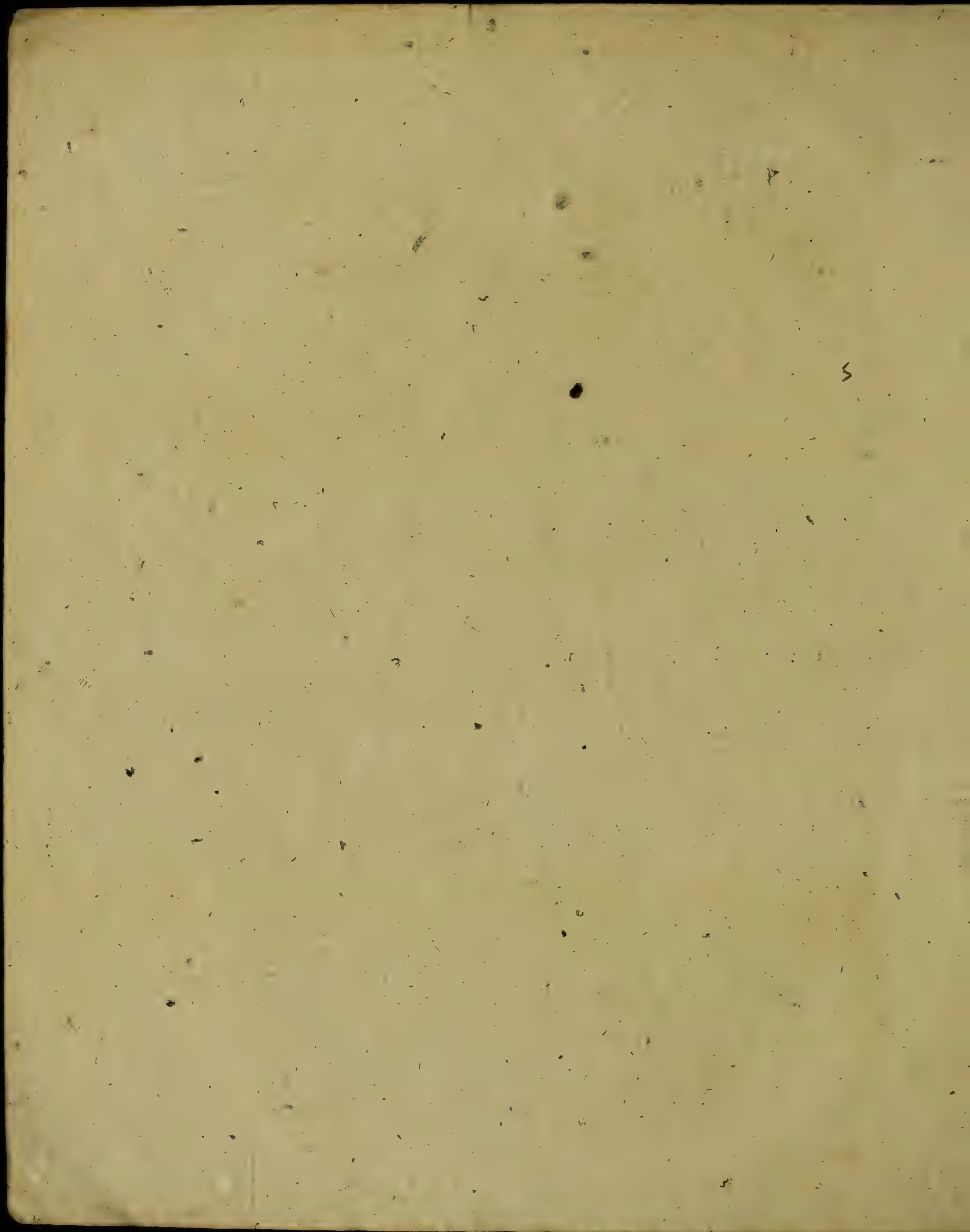
F. *F.*

4 *F.* *fin*

La Belle Arsène
Fagotti

13 Parties N^o 42.





Baptiste de LA
BELLE ARSÈNE
COMEDIE FÉERIE
EN QUATRE
ACTES *N. 42.*

Par M. 

*Représentée devant sa Majesté, à Fontainebleau,
le 6 Novembre, 1773.*

Et à Paris le 14 Aoust, 1775.

*Et une Seconde fois devant leurs Majestés,
le 4 Novembre, 1775.*

Prix 24^{rs}.

Avec les Parties séparées

À Paris

*Chez M. Baillieux M. de Musique Ordinaire du Roi et de la Famille Royale,
à la Règle d'Or, rue S. Honoré près celle de laingerie.*

A. P. D. R.

Burgess

Andante

F.

P.

F.

F. P.

F. P.

F. P.

F.

F.

F.

8

F.

All

F.

E.

F.

F.

P.

F.

F.

—

P.

Indante

F.

5. All

Violone

N^o 2
enchante

Andante

canto

N^o 1 tacet

F.

Cres

F.

fortis

N^o 1 tacet

Bassons

All^o

N^o 4
et pretendre

F. P. *F.* *F. P.* *F. P.*

F. P. *F.*

P. *Canto* *F. P.* *F. P.*

F. *F.* *F.* *P.*

F. *P.* *F. P.* *F. P.* *F. P.*

F. *P.* *Violoncello*

F. *Violoncello* *F.* *Cra*

Cra *F.* *P.* *F.* *P.* *F. P.* *F. P.*

F.

fin *F.* *F.*

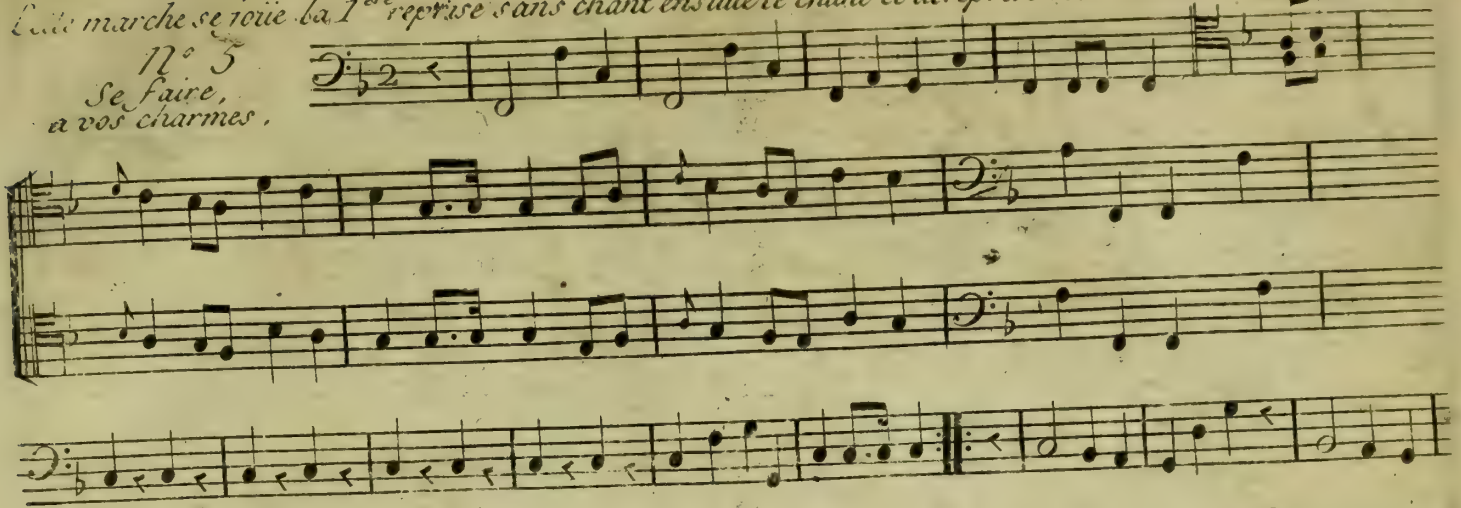
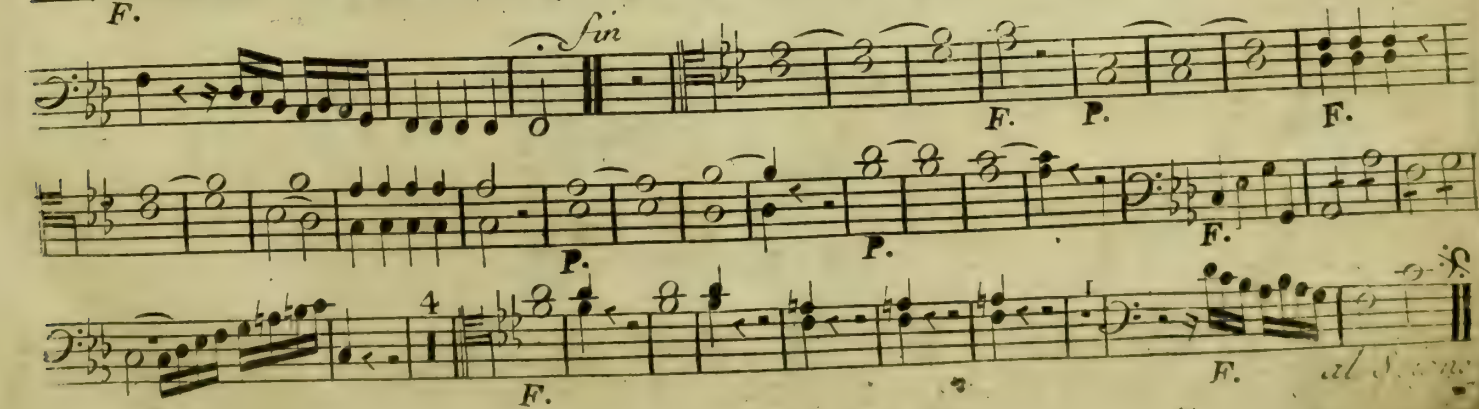
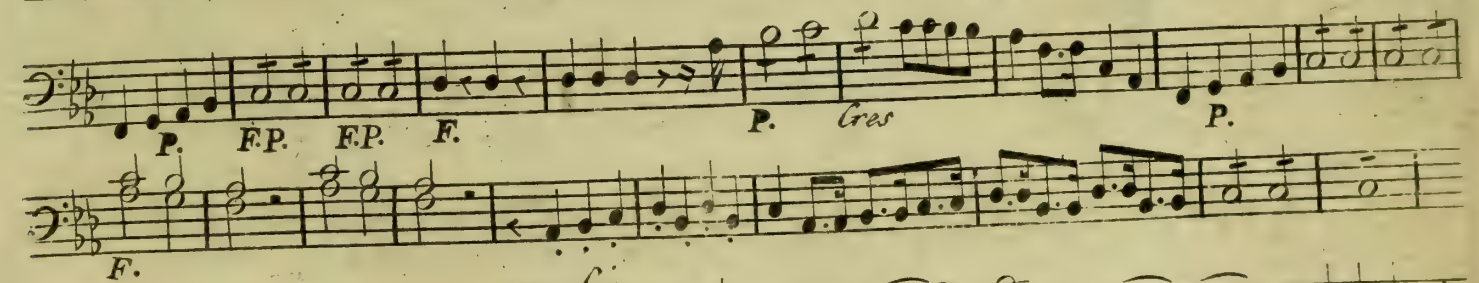
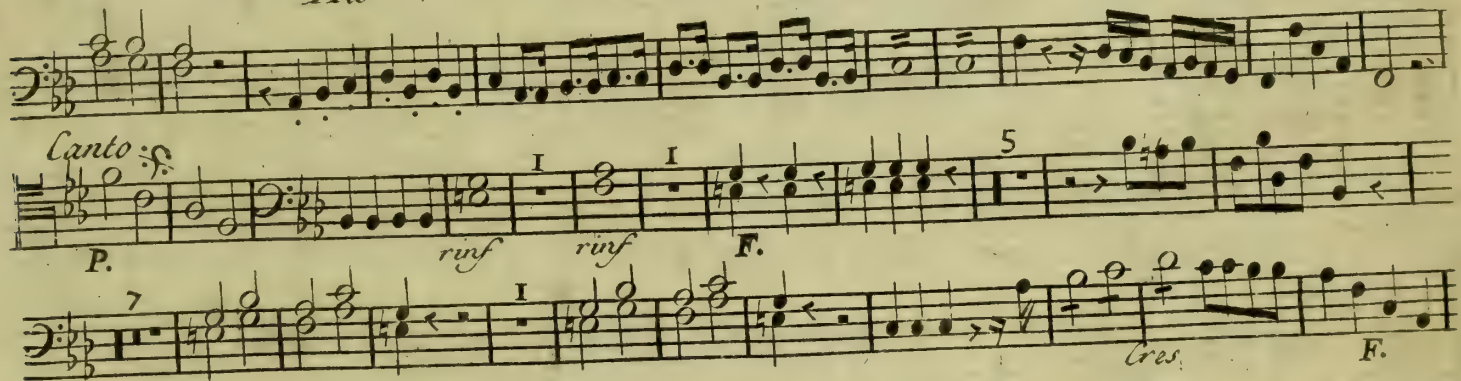
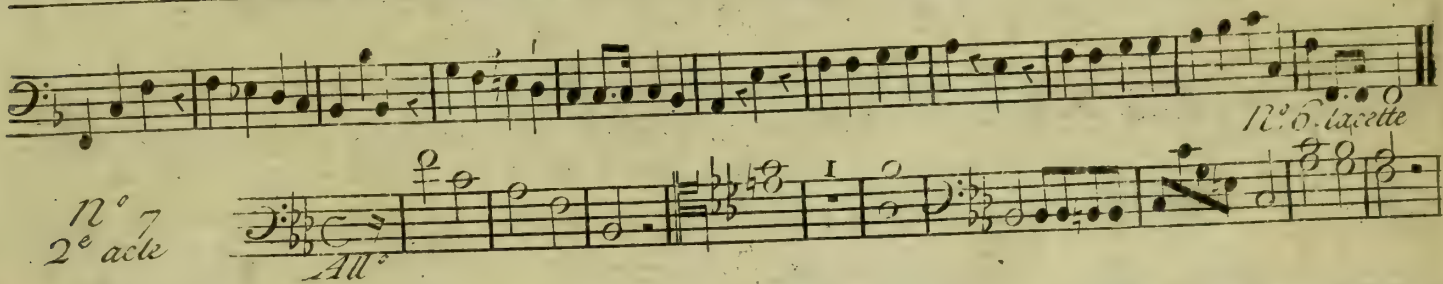
Violoncello

Violoncello

F. P. *F.* *F.*

Bassons

Cette marche se joue la 1^{re} reprise sans chant ensuite le chant et la reprise seule comme le commet :

N^o 5Se faire,
à vos charmes.N^o 6. LacetteN^o 7
2^e acteAll^o

11^o 8.
en ces lieux

Bassons

All^o F F.P. F.P. F.P. F.P. P

F.

Canto F. F. F.P. F.P. F.P. F.P.

F.P. F.P. F.P. F. F. F.

F.

F. P. F. P. F. P. P.

F. F. 3 *le Chant*

la flutes *très F.*

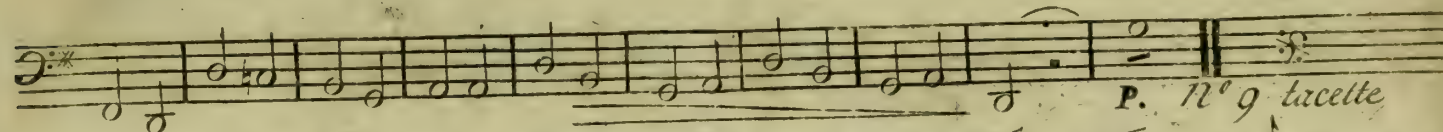
fin *rinf* p. *rinf*

F. R P. F. P. F. P. F. P.

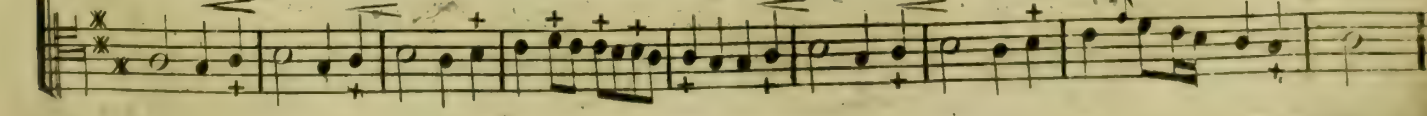
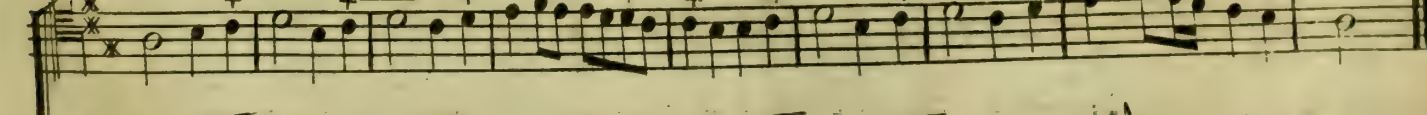
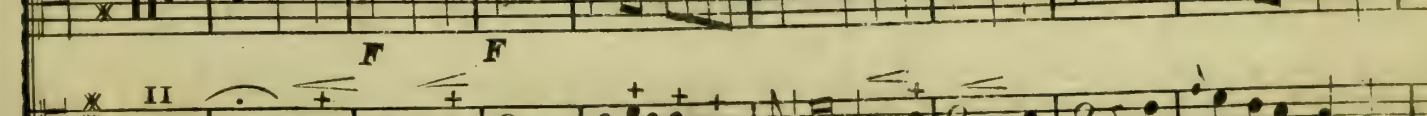
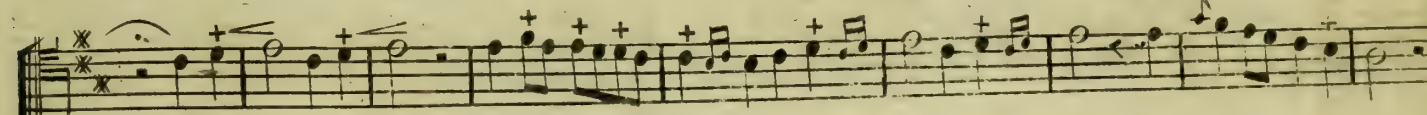
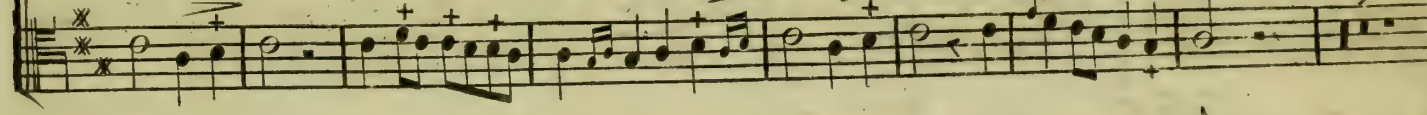
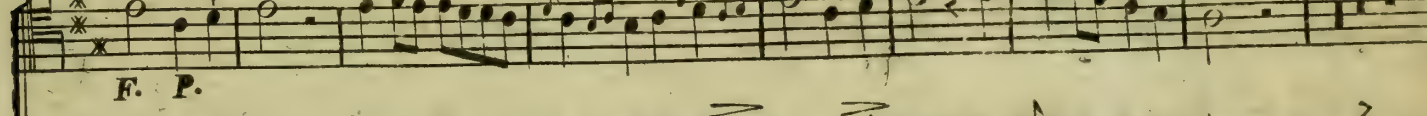
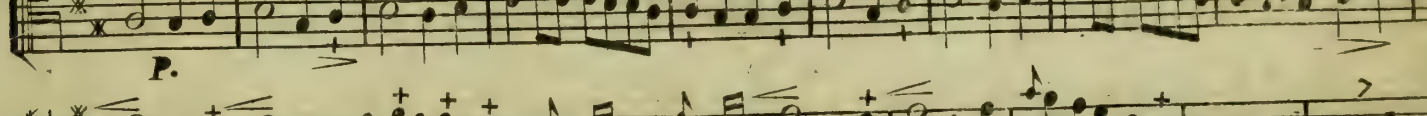
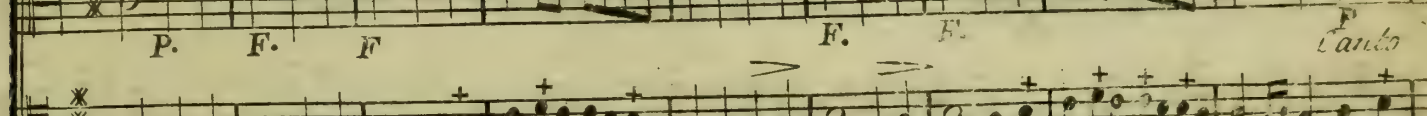
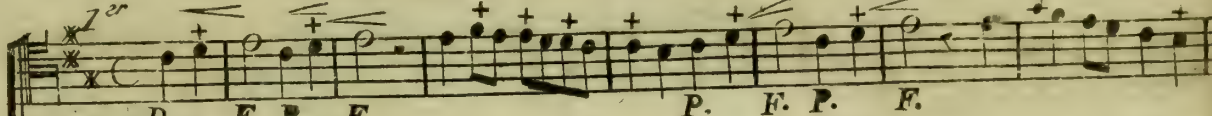
F. P. F. P.

F. F.

Bassons



N^o 10
Chœur
de Nymphes,
un Concert



Bassens

N^o 11.
Sensible.

Adagio poco amoroso

3
a 2 F. F. P.
Canto
Rinf
F.
4
F. F. F. F. P. P. P.
3
6
4
4
P. F. F. P. F. P. F.
2
5
3
3
12 40
F. P. F. P. F. P. F. P. I

Bassano

First staff of music, bass clef, 3/4 time signature. Contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Second staff of music, bass clef, 3/4 time signature. Includes dynamic markings: *très F.*, *P.*, and *F.*

Third staff of music, bass clef, 3/4 time signature. Ends with the instruction *N° 12. tacet*.

N° 13

Emue

Fourth staff of music, bass clef, 3/4 time signature. Includes the instruction *1^{re} Solo* and *Andante poco lamentabile*. Dynamic markings *F* and *canto* are present.

Fifth and sixth staves of music, bass clef, 3/4 time signature. Includes dynamic markings *F.* and *P.*, and the instruction *Solo*.

Seventh staff of music, bass clef, 3/4 time signature. Includes dynamic markings *P.* and *Solo*. A large 'X' is drawn over a measure.

Eighth staff of music, bass clef, 3/4 time signature. Includes dynamic markings *Rinf P*, *cres*, *F.*, and *Solo*. A large 'X' is drawn over a measure.

Ninth staff of music, bass clef, 3/4 time signature. Includes dynamic markings *P.* and *cres*.

Tenth staff of music, bass clef, 3/4 time signature. Includes dynamic markings *F.*, *P.*, *cres*, and *F.*. A large 'X' is drawn over a measure.

Eleventh staff of music, bass clef, 3/4 time signature. Includes dynamic markings *F.*, *P.*, *cres*, and *F.*

Twelfth staff of music, bass clef, 3/4 time signature. Includes the instruction *très F.*

Thirteenth staff of music, bass clef, 3/4 time signature. Ends with a double bar line.

Bacon

N^o 24

Acte. 4^e.

All^o

cres

crew

Canto

3

F.

125

F.

F

F

cre

F.

F.

des F.

P.

F

P.

F

P

F.

F.

F.

F.

F.

P.

F

Bassons

11

2

2

piano

bre F. *P.*

P.

F.

F. *P.* *F.*

F.

2 5

2 5

2 4

Majeur P.

2 4

rinf *rinf* *P.* *Solo*

tutti *F.*

N^o 15 -
Charbonnier.

III^o

Basson

L'ante.

[illegible]

N.º 16
connoissance

All'poco presto

N.º 16
connoissance
Allº poco presto

p. Canto
rinf

This page contains ten staves of musical notation for Bassons. The notation includes various dynamics such as *F.* (forte), *P.* (piano), *très F.* (very forte), and *très P.* (very piano). There are also articulation marks like accents and slurs, and performance markings such as *rinç* (rinsing) and *Coupe I* (cut I). The music is written in bass clef with a key signature of one flat (B-flat). The staves are numbered 1 through 10. There are some red ink markings on the page, including a vertical line on the third staff and a red mark on the ninth staff.

Staff 1: *F. P.* *F.* *F.* *F. P.* *F. P.* *F.* *P.* *F.* *F.*

Staff 2: *F. P.* *F. P.* *P.* *F.*

Staff 3: *P.* *F.* *très F.* *P.* *3*

Staff 4: *rinç* *I*

Staff 5: *rinç* *2* *F. P.* *F.* *F.*

Staff 6: *F. P.* *F. P.* *F. P.* *F.* *F.* *F. P.* *F. P.* *I*

Staff 7: *F.* *P.*

Staff 8: *F.* *10* *P.*

Staff 9: *F.* *P.* *très F.* *P.* *très F.* *Coupe I* *très F. P.*

Staff 10: *F.* *+*

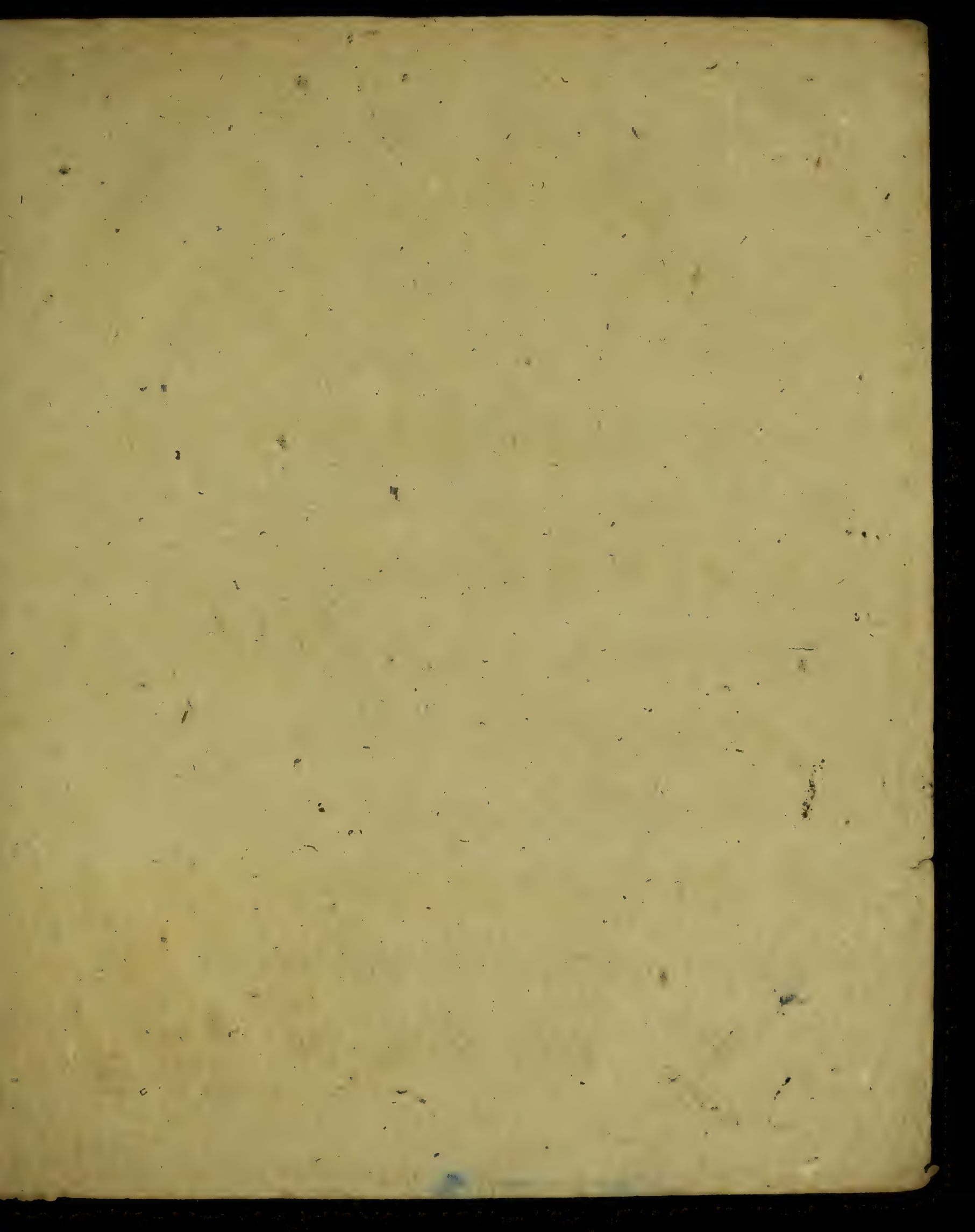
Duossini

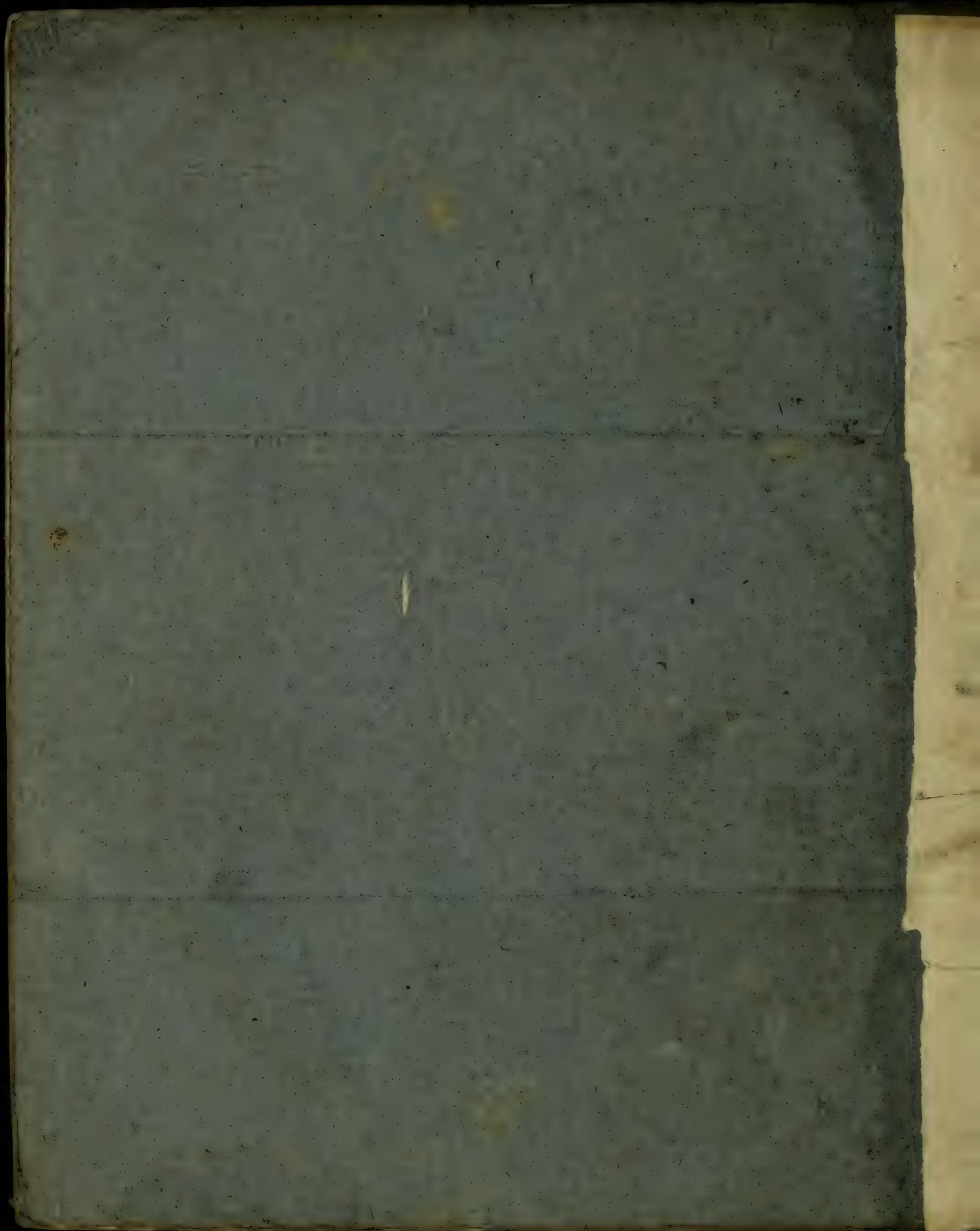
N^o 17
temo en ar

P. *Canto* *P.* *F.* *fin*

N^o 18
étre mieu
Duo et Chœur Canto
Grave un poco

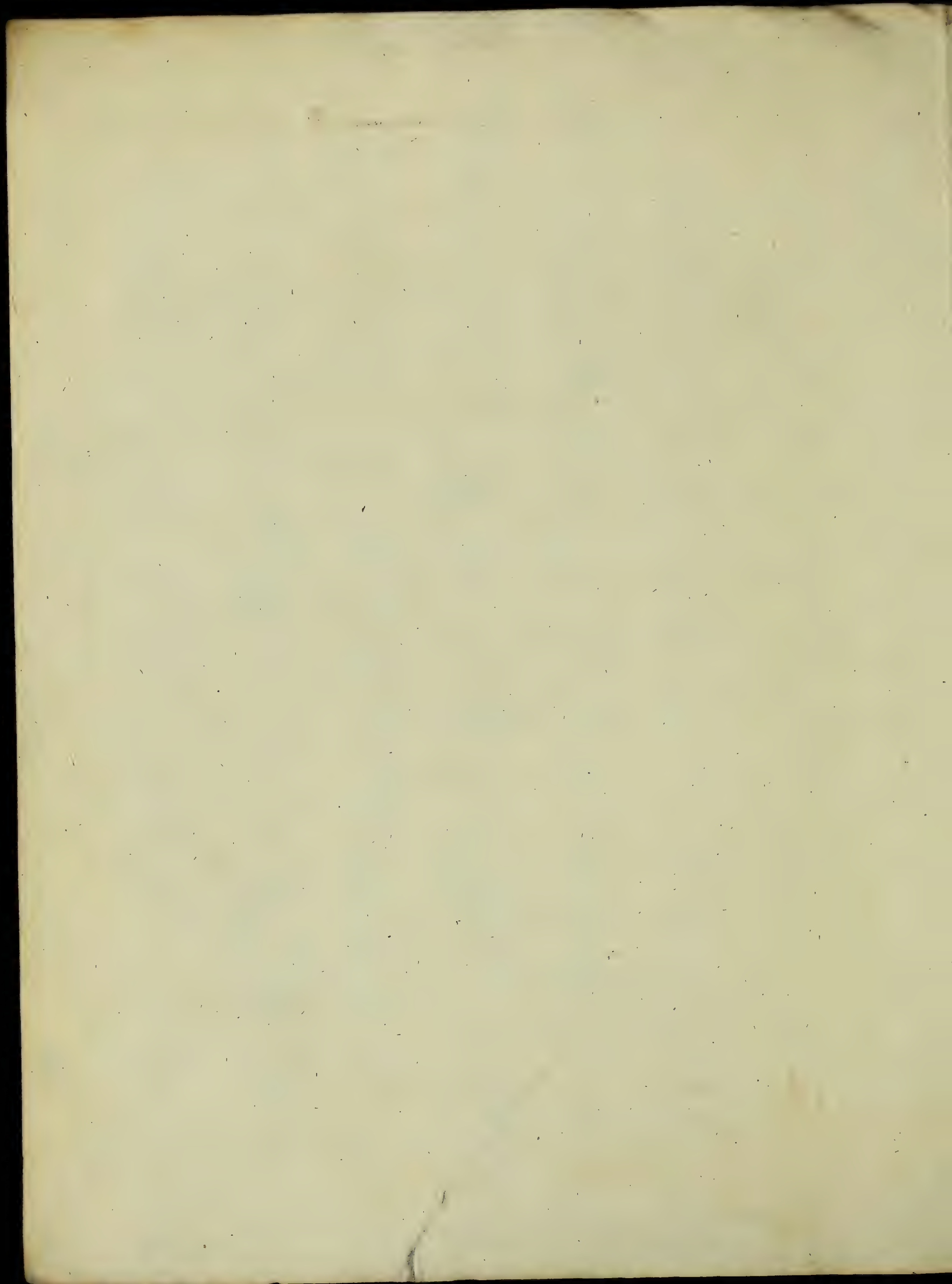
8 *piano* *7* *piano* *3* *P.* *F.* *P.* *F.*





Cimballes et
timballes

La Belle Arsène



LA
BELLE ARSÈNE

COMEDIE - FÉRIE,

En Quatre Actes

PAR M^R ***

Représentée devant Sa Majesté, à Fontainebleau,

Le 6. Novembre . 1773 .

Et à Paris, le 14 cloust 1775 .

Et une Seconde fois à Fontainebleau devant leurs Majestés le 4 N^{bre} 1775 .

Prix 24th Avec les Parties Séparées.

A PARIS

Chez { *Le S^r Houbaut, Musicien copiste des Menus plaisirs*
du Roi, et de la Comédie Italienne: M^d de Musique rue
Mauconseil .



Et aux adresses Ordinaires de Musique

AIXON

Chez { *Le S^r Casteau M^d .*

A. P. D. R.

Gravée par Mad: Vendôme et M^{lle} Sa fille rue S^t Honoré vis à vis la barrière

Imprimé par Rich^d de Tilly

n°1. Tacet

Cimballes

Et

Timballes de
la belle Arsène

n°2. J'ensuis Enchanté

The musical score is written for two percussion parts: Cimballes and Timballes de la belle Arsène. The first system is marked 'n°1. Tacet'. The second system is marked 'n°2. J'ensuis Enchanté'. The music is in 6/8 time, with a key signature of one flat (B-flat). The score includes various rhythmic figures, rests, and dynamic markings such as 'I', '4', '7', and '25'. The notation is in bass clef with a double bar line at the end of each system.

2 3

F. mo

2

2

n^o 3. 4. tacet

n^o 5

Marche) homage a vos charmes

2

7

Timballes Chœur

n^o 6 . Entirer vanité

3 3 I I

I I 2

I

2 I

3 I I

38

fin.

D. C.

